

57

NEW YEAR'S NUMBER

Dramatic

20 Cents
JAN. 8, 1921

Mirror

and THEATRE WORLD



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HELEN SHIPMAN

Playing in "IRENE"

—AT BOSTON—

Boston Evening Record

By F. H. CUSHMAN

A young woman named "Irene" took possession of the Wilbur Theatre last night and at 9.30 p. m. could have had the rest of Boston for the asking. The young person's family name is O'Dare, but that will not prevent her from taking a Beacon st. residence if she so desires, in spite of the fact that she is an ex-shop girl. All of which is one way of saying that the Vanderbilt Producing Co., Inc. (whoever they may be) put one over on Boston last night in the shape of the niftiest musical comedy seen in this burg in many, many moons. It is also another way of saying that Helen Shipman "has arrived." We saw it coming in "Oh, Boy," and it is now here.

Miss Shipman, as "Irene," in her earlier scenes, recalls Laurette Taylor's methods and mannerisms though there is not the slightest suggestion of an imitation. She is sophisticated, and a beauty, and knows what it is to be the sought for prey of the jeunesse dorée whose blandishments she has been able to resist. And she takes to fine costumes as one to the manner born. It is a fine impersonation and to that is added good singing of some good songs.

The Boston Globe

By E. F. HARKINS.

Miss Helen Shipman, pleasantly remembered here from "Oh, Boy," acted

the Cinderella role with much vivacity, and sang and danced very agreeably. Hers is a capital role and she failed not to take advantage of the opportunities offered. We liked her best as the tenement lass.

The Cinderella of the play is Irene O'Dare, a New York shopgirl, impersonated vivaciously by Helen Shipman. The original company, by the way, is still in New York, with Edith Day in the title role. Miss Shipman, on the whole, need not fear the inevitable comparison.

The Boston Traveler

By KATHARINE LYONS

A Lively "Irene."

Helen Shipman appeared in the title role and surprised us with her uncommon versatility. Heretofore we have regarded her as a side issue of Charlotte Greenwood, but now we are aware that her talents are not strictly limited to the comedy field. The role calls for acting as well as singing and dancing, and she filled all the requirements admirably.

Boston Post

By EDWARD H. CROSBY

Helen Shipman, of pleasing memory, has the title role, and it is the most conspicuous part she has ever attempted in this city, where she is a great favorite. At her first appearance her nervousness was apparent in her too rapid reading.

but she quickly found herself and gave one of the most delightful portrayals Boston has witnessed in many a day. As is well known, the lady is replete with animal spirits both on and off the stage and she imparted an activity to the character which was both appropriate and entertaining, at the same time observing the moments of seriousness which were demanded.

Miss Shipman has also advanced in her vocal powers and sang sweetly and with maintained fidelity to the key. Her powers as a comedienne served her well and she caught the audience from the start.

The Boston Herald

Helen Shipman, as Irene O'Dare, shop girl, modiste's model and brilliant lady of fashion—as soon as she had on the right clothes—was the captivating, fun-brimming soul of the piece. Her portrayal of the shy, awkward, slangy talkative, honest-hearted tenement girl, made by artistic gowns and native wit into a social princess, was unique in its vivid truth and charm. Besides, she sang well and danced with alluring grace.

Boston American

By FRED J. McISAAC

Helen Shipman is a clever little girl and is out for contrasts, and there certainly is some contrast between her shop girl and her social side. She made a big individual hit last night.

Boston Transcript

Miss Helen Shipman—she of "Oh, Boy!" seasons ago in Boston—sang much of it. She succeeded best, though she will hardly believe so, when it was Irene's wistful or merry patter, as with the blue gown or the skyrocket. When it was sentimental, she took thought and emitted big, high tones. They are a "sure thing," as the saying is in the musical plays.



—AT PHILADELPHIA—

Public Ledger, Philadelphia

By C. H. BONTE

Helen Shipman makes of the name part a genuinely outstanding characterization, witty, amusing, slangy and nasal of voice, but able to turn in a trice, as the exigencies of the case require, to a bored listlessness, to exquisite modulations of speech and to winsome grace in the movements of her arms and legs. Edith Day and Adele Rowland were her predecessors in the part. The former is now playing it in London. It is difficult to conceive of the role being better done than it is by Miss Shipman.

Evening Public Ledger

Helen Shipman, who plays the name part, was so genuinely funny and con-

vincing as the chatterbox shopgirl that one was sorry to see her change to the pseudo-society debutante, yet in the latter character she was so dainty and altogether charming that it was something of a shock to see her once more sitting out on her Ninth Avenue fire-escape dreaming the shopgirl's dreams again.

Philadelphia Inquirer

What the piece would be without Miss Shipman is rash conjecture which leads to no conclusion. Miss Shipman is a clever comedienne who sings very well, and who supplements what study and experience have given her with personality and charm. In addition she works like a horse. She is always there, or thereabouts, contributing song and story and

graceful dancing. The mythical Dobbin of the rural outposts had nothing on Miss Shipman in the matter of perpetual labor.

Philadelphia North American

The central character of Irene was deliciously interpreted by Helen Shipman, who acted demurely and captivatingly and sang her numbers in happy fashion.

The Evening Bulletin

Helen Shipman brings to the leading role a decidedly attractive personality. She has a fair voice and is effective both as the shopgirl and as a social queen. Her vivacity is a chief factor in the success of the show.

NOW IN CHICAGO

"MISS SHIPMAN IS A NEW STAR UPON THIS ORBIT"—PERCY HAMMOND

"SHE'S A LITTLE WONDER"—ASHTON STEVENS

"CAUGHT HER AUDIENCE AND HELD IT CAPTIVE UNTIL THE END"—O. L. HALL

"HELEN SHIPMAN IS IRRESISTIBLE"—THE OPTIMIST

"IS SURE TO BECOME A ROYAL FAVORITE IN THE LOOP"—AMY LESLIE

AND THIS FROM THE CHICAGO HERALD-EXAMINER

December 26th

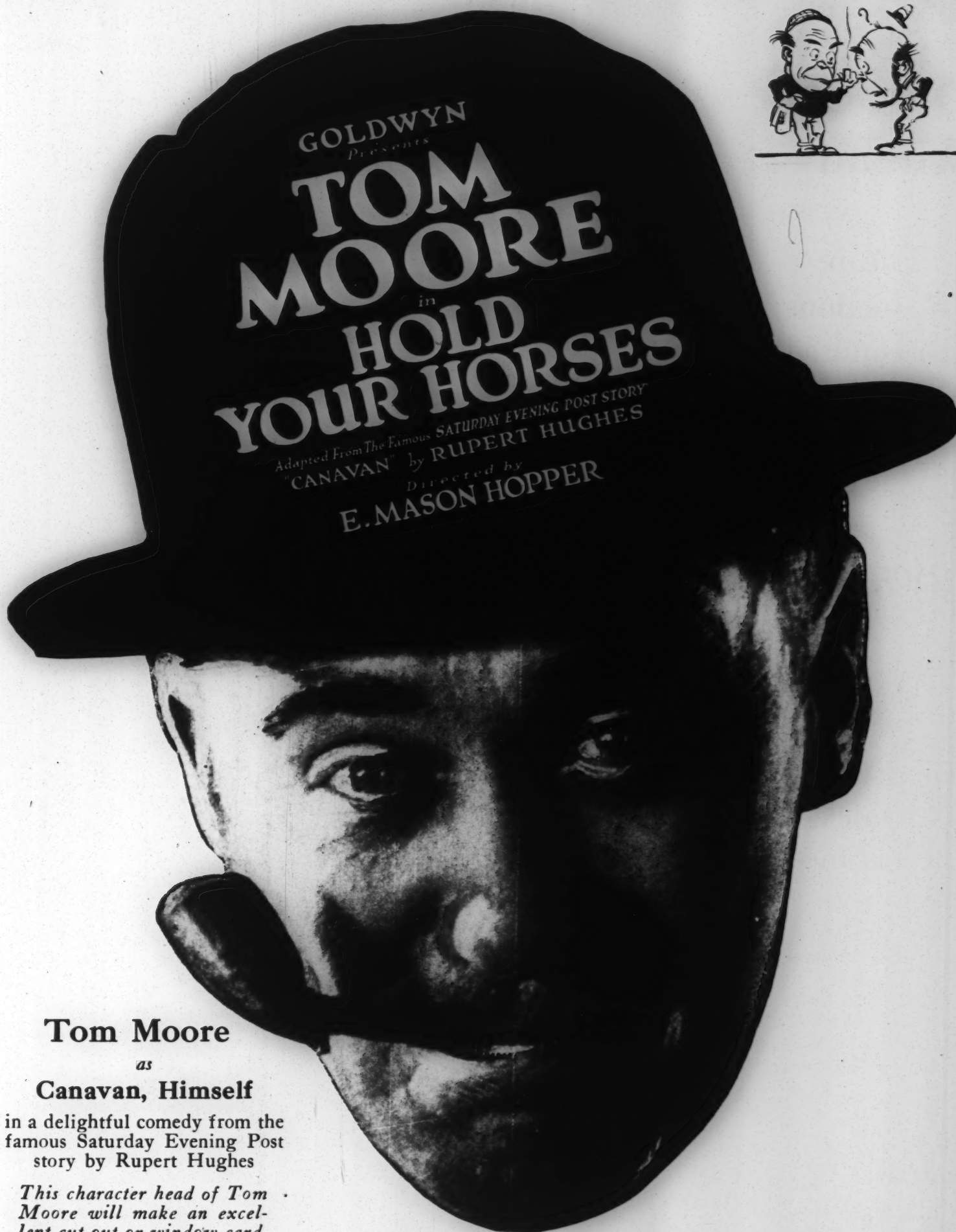
Helen Shipman's sudden sweep to fame was not a mere opinion of first-nighters at the Garrick when "Irene" opened. Most of the wise men having failed to hear of the young woman previously, listened to the hosannahs of the critics and the exclamations of the populace the next morning and winked at each other, for the "morning glory" type of success often strikes ingenues, and a different story is told in the midday heat of a long run. But to the contrary the extraordinary charm of Miss Shipman gains and today finds her nearer to stardom than on the tumultuous opening night. Nor is her success to be dismissed with laying the reason to "Irene's" excellences, for while that show is, of course, one of the real rivals of "The Merry Widow," Miss Shipman, a quaint, stooping, occasionally inarticulate young woman has some inescapable genius for acting, for being naturally and captivatingly gay, and for being funny—a perilous thing for a pretty girl.

FROM THE NEW YORK TIMES, December 19th

"One of the subsidiary 'Irene' companies has taken possession of the Garrick Theatre, in Chicago, and is sweeping all before it. Helen Shipman, who has appeared in New York only in minor roles, is playing the principal part, AND APPEARS TO HAVE CAPTURED THE CITY."

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as

Canavan, Himself

in a delightful comedy from the
famous Saturday Evening Post
story by Rupert Hughes

*This character head of Tom
Moore will make an excel-
lent cut-out or window-card.*

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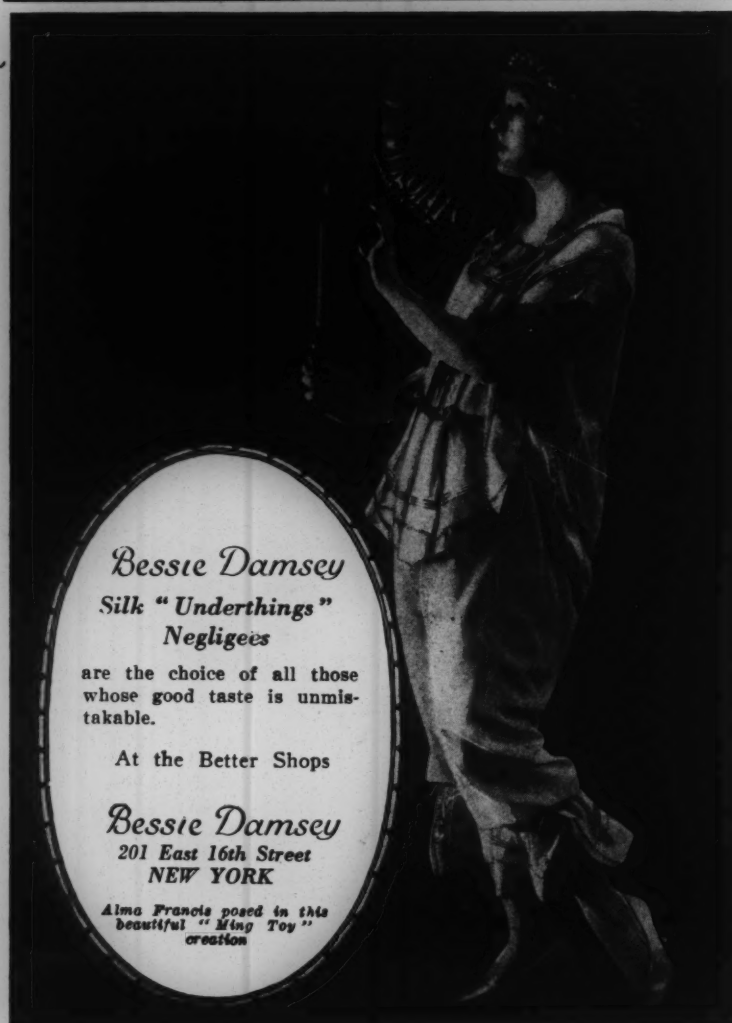
LOS ANGELES
424 SOUTH BROADWAY
RAY DAVIDSON, Manager

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Alma Francis posed in this beautiful "Ming Toy" creation

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Valase Beautifying Skinfood, removes discoloration, sallowness and freckles; moderates and prevents lines and wrinkles; insures a clear, soft, exquisite complexion. Price from \$1.25.

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Georgine Lactee, overcomes looseness and sagging of the skin on the face, throat and around the eyes. Price \$2.75 and up.

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There is an unfailing "Valaze" remedy for every defect of the complexion. Whenever possible, a call should be made at Mme. Rubinstein's *Maison de beauté Valaze*, or one should write for her advice and interesting literature, which will be forwarded on receipt of postage.

Mme. Rubinstein has just returned from Europe with a number of new preparations and treatments; also a large assortment of new rouges, face powders and creams that have conquered for themselves a startling success at her European Salons.

Mme.

Helena Rubinstein
of Paris and London

46 West 57th Street New York City
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MABEL NORMAND

The unique comedienne whose beauty and whimsical charm have won her a host of friends. Her next picture for Goldwyn bears the promising title, "What Happened to Rosa."

DRAMATIC MIRROR

Page S. Jay Kaufman!

SOME weeks ago I quoted Raymond Hitchcock on the proposed Equity Shop.

And I said I would print the statement of any person whose position in the theatre would give his opinion any weight.

Also that I would welcome the opinions of members of any of the organizations.

Here's one from John Meehan, who is general stage director for George M. Cohan, and is a member of the Actor's Equity Association.

The letter:

"You ask what I think of this 'Equity Shop' the actors are considering. I find myself not for it. I have listened earnestly for sound and compelling reasons which should be under so important and drastic a movement and I haven't been able to find them.

"The Actors' Equity Association has not to my mind, had time to prove that it has broken down under the load. It seems to have taken care of every issue that has come up to as complete a degree (at least) as our courts of law take care of our other citizens' affairs. That seems to me to be about all we had in our minds that it should or could accomplish. The fact that we have judges and courts of law has not kept everybody within the law. But the system is as fair and free and just as we can get.

"It looks to me as though the force under this movement is generated—not inherent or natural. I can see no necessity for it—nor in the minds of the actors themselves with whom I have talked, any clear conviction of what the need for it is or what it can accomplish. And the man who is daring (or irresponsible) enough to be a prophet and say, 'This is necessary for some future contingencies' may not find his children in the theatre very grateful.

"As for its not being 'Closed Shop,' where is the distinction—I mean the genuine distinction? Any time you tell all the actors in the country they cannot earn their living unless they join a certain organization, what is it but 'closed shop'?

"It is not democratic—it is arrogant—un-American. I do not see how it can do anything, ultimately, but injure an organization which has a fine reason for being and a fine chance to be of service. It has made right some things that were wrong and that is important. It is able now to get just treatment for actors. The rank and file of us were told by our leaders that that was what we struck and fought for. Public opinion treated us sympathetically to a degree, and there is no need to say how important that is in any fight! But public opinion is not going to back this attempt at 'closed shop.' It is not the fruit of any necessity and the campaigning for it has been full of evasive and politic reasoning. I believe it has emanated from a few minds that have always been for it—and if they impose

it by the subterfuge that it is not 'closed shop,' I believe the Equity Council of these days will see the days when they will be very sorry for it. It seems to me any man of real conscience and vision will be careful what he does with the future of an organization which in its present shape is useful and necessary.

"If this 'closed shop' is too rigid an arrangement for the theatres' good (which I solemnly believe it is) it cannot but disrupt the organization itself in the end. I beg my fellow members of the Equity Association to think of this as a very important thing. To search for sound reasons. If the proposition begins with hatred for a few who are getting benefits that we think only we should have—is that spirit big enough? Is it Christian—Christmas or American?

"I suggest that we ask the men who are trying to lead us into this thing to stop talking policy and tell us what necessitates this leap in the dark. They haven't done it yet.

JOHN MEEHAN.

On No Programs

I had no program at "Deburau" at the Belasco.

And I enjoyed the play enormously.

I had a program at "Mary Rose."

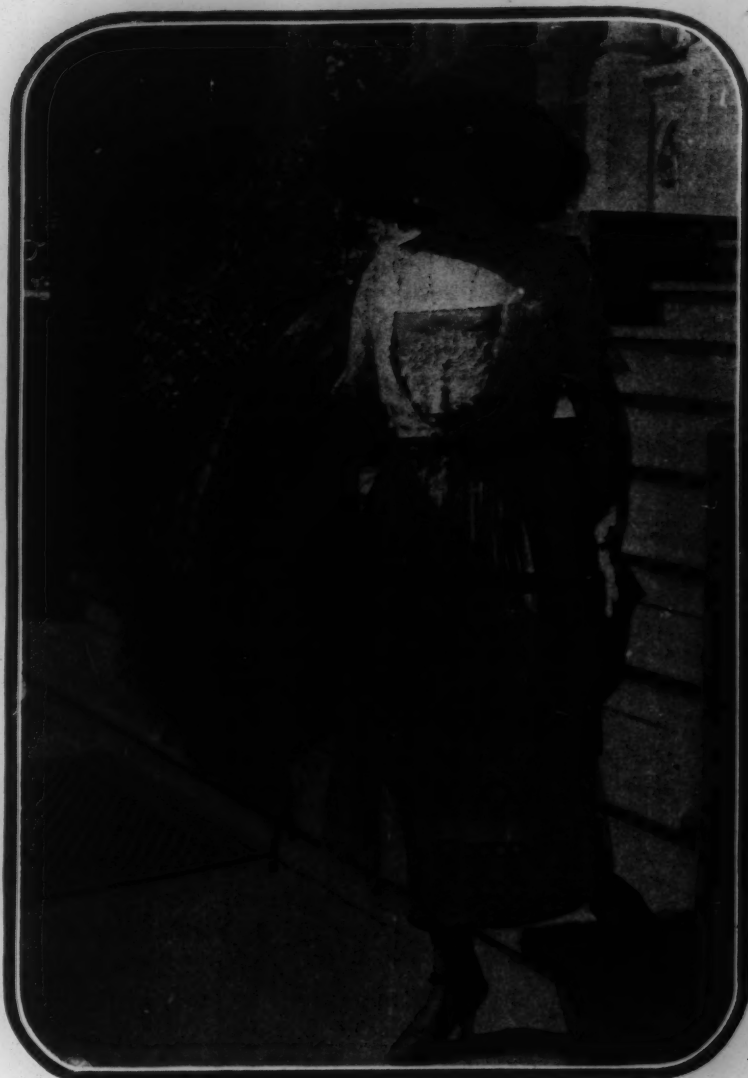
And I did not enjoy the play so much.

Enjoy may be a very bad word, but it conveys what I mean. And I mean that I would have had a better time at "Mary Rose" if I had not had that program. Because the program told me enough for me to think out what would happen. And knowing what would happen took away a deal of the enjoyment.

At the Belasco I did not know what was to happen. It began as a pantomime. Then came the amazing shifts of scenes. I did not know what scene would come next. And so the greatest element of value in the theatre, SURPRISE, was there. And I had a gorgeous time.

I have no objection to the distributing of programs. The fashion notes and the jokes are often quite interesting. The advertisements always are. And I always read them all. And I am sure that everyone else does. Because advertising is a science and the public knows that.

But I do object to the names of



PAULINE FREDERICK

Charming and forceful dramatic star as she appears in her second Robertson-Cole production, "The Mistress of Shenstone"

the characters and the scenes being detailed.

I do not want to know in what order they are to appear or what they are.

I am not told these things in a novel.

Even the scenes are not detailed before a motion picture is shown.

If the members of the company should be made known, why not print a list of their names? Or give the programs to the audience after the play?

On Carriage Calls

No one has a suggestion.

Not one answer.

To the carriage call evil.

Invariably scores of letters come.

And yet when I asked for suggestion as to how to improve the carriage call system not an answer came.

One of the managers said to me a few days ago, "I wish I could remedy it, but I can't. The streets are always crowded at eleven o'clock and there are so many theatres in this district. I asked our men to ask our patrons to remain inside the theatre until the cars came, but the patrons will not wait. They prefer risking all sorts of illnesses. I often watch them and I shudder. Waiting inside is the only remedy I know of and since they will not take it what can I do?"

On Margaret Lawrence

What, oh what, has happened to Margaret Lawrence? I adored her performance in "Tea For Three." It was superb. Superb. It was as finished as anything the American theatre has ever had. But now in "Transplanting Jean" she is not the same Margaret Lawrence. The role requires an "accent." Here is neither an "accent" nor a travesty. It slips. Only in the second act does she have a moment of old time Lawrence form. But Arthur Byron is always perfect.

On Chesterton

If Wells, Chesterton or Gibbs must be ill we are glad that it is Wells. Wait. I do not mean that I want to see Mr. Wells ill. But I prefer losing the Wells lectures, that were to be given here shortly, to losing the Chesterton lectures. Have you read the titles of the Chesterton lectures?

On MacGowan

Of all the critics for the dailies I prefer Kenneth MacGowan. He writes as a critic should write—clearly, concisely, fairly and never "at the top of his voice" as Louis Reid says several others do. And MacGowan has been doing a valuable thing in his list of "Broadway's Best." A list of the best plays and a list of the best acting. But I wish he would not say Broadway's.

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All you do is say that you will refuse to obey Blue Laws. That you will do everything in your power to prevent their becoming statutes. That you will not sit back and allow reformers (?) to take away your rights.

Sign your name and address to the margin below and mail it to me PERSONALLY, to 133 W. 44th St., New York.

And I guarantee that if you will keep your word to me and join the fight against the Blue Laws and get others to join it and fight, I will pay you a dividend of satisfaction that your personal rights and liberties have not been violated.

IT COSTS YOU NOTHING AND I GUARANTEE A DIVIDEND



HOPE HAMPTON

The beautiful screen star in an attractive photographic study by the Old Masters Studio. Miss Hampton's latest film play, "The Bait," produced for Paramount by Maurice Tourneur, is receiving its first showing this week at the Rialto Theatre, New York. In it Miss Hampton has a role well suited to display her rich histrionic gifts as well as her charm of personality.

Broadway Buzz

FROM LOUIS R. REID

WITH the 1000th performance of "Lightnin'," Frank Bacon has set a record that will stand for many years though press agents of rival attractions may differ. Trust them to differ. Already the Boswell to Mr. Ziegfeld rushes into mimeograph that "Sally" will be able to play at the New Amsterdam for 1,000 nights. What have the press agents of "The First Year," "The Bat" and "The Gold Diggers" to say about that?

What has become of those invitations to death articles by Dr. Baer, which used to brighten up the corners in the daily papers?

No Time at All

If it took an ex-private two years to train in order to whip his former captain how long would it take him to train in order to whip his former second lieutenant?

More Geniuses Than Ever

SIR: D. W. Griffith, in an interview in the London *Times*, imparted some illuminating information on the subtle significance of sensitive nostrils. In speaking of Lady Diana Manners, who is soon to appear in J. Stuart Blackton features: "She is so sensitive in her nostrils; that's where film genius shows." But shall we place overmuch reliance in the scientific deductions of Mr. Griffith? Since Mr. Volstead got in his good work, there are a lot of people with sensitive nostrils; and if we abide by Mr. Griffith's dictum we might mistake a plebeian and entirely unesthetic sniffing after home brew for film genius.

FELIX ORMAN.

Burglar Frankness

A burglar firm was organized the other day, according to a report in the *Tribune*. Here is a good idea for a crook comedy—or musical play—not an original idea, it is true, for burglar firms have existed and still exist in every walk of life, as



all of us know. But the fact has never been publicly announced. It is, therefore, gratifying to find frankness in our crime wave, to discover specialists in assault and robbery who are proud of their calling.

Only They Could Get Away With It

Chicago police, dressed as women, are to patrol the streets of Evanston, Ill., to curb bandits, it is reported. Now all those female impersonators who are not active on the stage this season may be able to find employment.



A Big Idea

SIR: During this season of frenzied bargain-hunting, why doesn't some inspired press agent advertise as follows: "Great Display of Chorus Girls, 95% Off, Instead of the Usual 75%. May Be Seen for the Next Two Weeks at Theatre. Come Early and Avoid the Rush." I think this might bring some business.

R. S. Aldrich.

Christmas Treats

Christmas week in the theatre was a bounteous one. "Deburau," "Mary Rose" and "Sally" were presented.

Imagination Past Compare

In reading of the spectacular career of "Coal Oil Johnny," one notes that this spendthrift of the misty past devoted a large part of his fortune to financing a tour of a minstrel troupe. Now get-rich-quick millionaires who spend their money recklessly have been known to act as angels of musical comedies. They have helped many gay girl-and-music shows over rough spots in the vast areas of playgoing America, and later have been properly publicized for their beneficence in some breach of promise suit. But never in the history of man has a millionaire been known to finance a minstrel troupe. Such a drab enterprise requires subtle and penetrating imagination—too subtle and penetrating for us to fathom. And yet editorials upon the passing of "Coal Oil Johnny" declared with special emphasis that he was a spendthrift of no imagination.

No Hold Up

Chicago barbers have rescinded the \$1 haircut order. Americans are a patient, tolerant people. And they would tolerate a Russian shock of hair rather than pay \$1 to have it sheared.

Huneker Should Explain

James G. Huneker in his book, "Bedouins," refers in a couple of places to "Passionate press agents." Just what does he mean? Are they those who are zealous in their devotion to their star, or to their employer, or to the play they represent? Perhaps it is a combination of all three. Perhaps it is the reckless use of superlatives that makes a press agent, in Huneker's eyes, passionate.

Cherchez l'auteur

There seems to be considerable eagerness on the part of two or three playwrights to be recognized as the author of a farce called "Come Up in the Haymow."

And Why Not?

When playgoers read the advertisements of "Her Family Tree," signed "Your Loving Son, Nora Bayes," are they not apt to regard the piece as a mystery play?

The Public Be Pleased

And now come lower theatre ticket prices just to remind the playgoer that Sam H. Harris is in his heaven and all's well with his world of "Welcome Stranger," "The Champion" and "Little Old New York." There are many other managers who



might follow profitably Mr. Harris' example without giving an impression to the public that the prices are being reduced because the attraction is inferior. All they have to bear in mind is the A. H. Woods dictum: "It's always a good season for a good play."

Progress in America

"Rev. Earl D. Shepard, D.D., of Lima, N. Y., is the 200th out-of-town Methodist clergyman who has written in for seats for 'Good Times.' The number of Methodist clergymen who secured seats without going through the mail-order department of course cannot be determined."—*Bulletin from the Hippodrome.*

Sing a Song of Headlines

The *World* knows how to lyricize in its headlines of the new plays. For example, last Tuesday it sang, "'Erminie' Revived in All Its Beauty," and in an adjoining column it burst forth, "'The Champion' Scores a Victory on Stage." To make the rhyme complete, Mr. DeFoe in his review of the other premiere might have added: "There Is Reason to Suspect, I Say It Boldly, 'Transplanting Jean' Will Not Become a Rage."

Trust the Turks

"First Marriage License in 1921 Here Issued to Turks," headlines the *Evening World*. One not only has to get up very early, one has to stay up all night—to beat a Turk to the capture of a woman.

"Mary" and "Mary Rose" are with us. We now need "Rosemary" to complete the album.

Some Republicans are trying to limit the inaugural expenses to a \$10 automobile ride to take the President to and from the Capitol. Will this not inspire cartoonists on Democratic papers to label a new subject, "Putting the con in economy"?

The United States now knows more about pleurisy than it ever did before.

Senator Penrose may be ill but he shows remarkable agility in getting into—as his opponents call it—the saddle.

More Dandy Than Sacred

"We have just received off the press," says a letter from the Stewart Mercantile Company, of Cornersville, Tenn., "a dandy new sacred number, 'My Soul Should Be Happy in Duet and Male Quartette Form.'"

Ask the Usher, She Knows

It was a good piece of advertising enterprise that was performed on behalf of "The Bat" the other day. An interview was given to the press from Amy Sinclair, an usher at the Morosco Theatre. "The Bat," announced Miss Sinclair, "is the most successful play that had been given



at the Morosco since the theatre opened." If any one should know about a play's success it is an usher. Yet the usher is consistently neglected in the press agent's task of assembling authoritative opinions. Isn't an usher's opinion worth vastly more than that of the Hon. So-and-So, or General This-and-That?

There is a report that D'Annunzio has fled to Ireland. Hasn't Ireland enough trouble already?

Lungs Versus Lungs

The battle between George Haven Putnam and the Irish continues as entertainingly as ever. Twice he has stormed that redoubt known as Erasmus Hall High School and twice the Irish Bronehial Battalion has hurled itself against him.



ALICE TERRY

*A comely and captivating actress who will
be seen in a prominent part in Metro's
"Four Horsemen of the Apocalypse"*

DRAMATIC MIRROR

Edgar Selwyn's Christmas Dream

WITH the Yuletide upon us it was the most natural thing in the world that an hour spent with Edgar Selwyn should include a mention of Christmas dreams.

"They commence with childhood," declared the playwright-producer. "As far back as I can remember they began to crowd my thought as soon as the last leaf was torn from the November calendars—dreams of Christmas as it ought to be. In childhood it meant a full stocking. Now—well, let me tell you of a Christmas dream I had the other day," he interrupted himself with a mischievous twinkle in his blue eyes.

"The dream was divided into a succession of experiences which succeeded each other like the scenes of a revue. First I sat in an ideally arranged office.

On a Table Near Me

were stacked all the plays I have liked during the past year. When I say the plays I have liked I mean those submitted to me for production. I reached over and drew the pile to me. As I lifted each one from its place I saw its production—all complete. As I held each script in my hand there appeared before me the owner of a suitable theatre. Said he: 'I hear you have bought Mr. Blank's new play. My theatre is at your disposal for the production. I shall make no demands for a share in the profits beyond

A Nominal Rent

for the house, because I want you to enjoy the fruit of your labor in the production, as it is right that you should.'

"As the theatre owners faded out I looked up and found our Casting Director standing beside me.

"'Merry Christmas!' came his hearty greeting.

"It will be if Miss What's Her Name can be gotten for the leading role of Mr. So-and-So's play," I replied.

"Then your joy is assured," I was told. "Hearing of Mr. So-and-So's play and of the suitability of Miss What's-Her-Name for the star part the producer with whom she had a long term contract voluntarily released her.

Also I Have Secured

just the right people for the other plays you have bought. There isn't a single part for which we will have to take Miss Just-As-Good instead of the girl we really want.

"Merry Christmas!"

"This time the voice was that of my private secretary. She laid an



Roscoe (Fatty) Arbuckle hails the New Year at the Paramount studio, with a large sized bottle

of the real stuff—at least the bottle is real. And his companion is keeping it safely under his care

armful of letters on the desk at my elbow as she spoke.

"Merry Christmas with those?" I demanded in scorn. "I'll bet half of them are from women telling me I don't make Irene Moreland suffer enough for the sins she commits in 'The Mirage.' And the other half are from men saying I make the poor girl have too difficult a time. Or else they are from business men telling me they don't believe for a minute that there are any such men in New York as Harry Galt, nor any such business methods as those employed by Galt in my play."

"I talked so fast that every attempt at an interruption was futile. Finally

I Stopped for Breath

when I was told that I had guessed wrong every time.

"There isn't a criticism in the whole lot—not even of your treatment of Rene Moreland," my Secretary said with a smile. "The letters to-day are just one long paean of praise."

"Doubting her, I looked through them myself, and found that she had told the truth. Nobody wanted me

to let Rene suffer more. Nobody said she should be given a quicker happiness than I allow her in 'The Mirage.' Nobody protested against the business methods employed by a certain type of

New York Promoter

which I reveal in my play in the Times Square theatre.

"Looking up from my letters I saw the employees of Selwyn and Company walking past me with smiling faces, and not an eye bore the determination to ask for a raise of salary as soon as the bells chime in a new year.

"Then the scene changed. I was no longer in my office but in the Times Square theatre. It was Monday night. I opened the door of the box office. The ticket rack was empty. I looked out upon the auditorium of the theatre.

Every Seat Was Occupied

and folk were standing four rows deep in the back of the house. I returned to the box office. The treasurer was shoveling bills and coin into a great sack. He looked

up long enough to give me a smiling 'Merry Christmas'!

"Feeling a bit wobbly in the knees by this time I went 'back stage.' I found 'The Mirage' company as amiable as proverbial angels. Not a soul said she should have new costumes. Nobody suggested that his or her dressing room should be redecorated. Nobody told me that our Publicity Director took fiendish delight in publishing her homeliest picture. Nobody said that their performance might be improved if I gave them carte blanche.

Nobody Told Me

that their salary was not commensurate with their ability. Nobody told somebody else in a stage whisper that they could easily 'play Florence Reed's part in the play if only Edgar Selwyn would give her a chance.' Nobody—

"Somebody gave my shoulder a shake, and I looked up with a start. It was my brother Arch. I told him about my Christmas dream. He regarded me with a broad grin.

"Aw, how'd you get that way?" he said.

STAGE NEWS OF THE WEEK

HARRIS CUTS PRICE OF SEATS

Announces a \$2.50 Scale Instead of \$3 for New York Productions

FOLLOWING the reduction in prices for theatre seats in other large cities, Sam H. Harris has instituted a \$2.50 instead of a \$3 scale of prices for his New York productions, including "Welcome Stranger" at the Cohan and Harris theatre; "Little Old New York," at the Plymouth, and "The Champion," with Grant Mitchell, which opened at the Longacre this week.

"The reduction will go right down the line," says Mr. Harris, "until it affects the lowest priced balcony seats. This will mean a reduction of \$3,000 from the total weekly receipts. It has been the recent custom of producers to raise the prices for opening performances, but it is my belief that it is at this point that the reduced price scale should be established. When I bring Mrs. Fiske in her new play, 'Wake Up, Jonathan!' into New York soon, the \$2.50 scale will prevail at the opening and thereafter."

"The reduction which I am starting is not the result of a lowering of

the cost of producing. The outlay now demanded in the production of a play is immeasurably greater than it has been in the entire history of the theatre. There is no discernible movement to reduce the costs of production, but it is my hope that by starting at the selling end of the business an early reduction in production cost will be hastened, if not forced."

Other producers, including George M. Cohan and John Golden, cited productions under their management on which the scale never had exceeded \$2.50. In the case of "The Meanest Man in the World," for example, a \$2.50 top price had prevailed.

Mr. Golden said, "I have maintained the scale of \$2.50 for 'Lightning.' The prices for 'The First Year' range from \$3 downward, because the Little Theatre has only 299 seats on the ground floor."

At the Shubert offices it was said a \$2.50 policy prevailed at most of their theatres, and no revision was expected.

"Love Birds" Presented

The first performance of the "Love Birds" was given Dec. 31 in Reading, Pa. Pat Rooney and Marion Bent head the cast, assisted by Elizabeth Murray, Eva Davenport, Sylvia Ford, Emilie Lea, Elizabeth Hines, Evelyn Cavanaugh, Josephine Harmon, Barrett Greenwood, Richard Bold, James E. Sullivan, John Dingle, Harry Mayo and Gypsy Norman.

The production was staged by Edgar McGregor and Julian Alfred. Seventeen years ago on the same day Pat Rooney and Marion Bent made their debut as a vaudeville team in Reading.

1,000 Times for "Lightnin'"

The one thousandth consecutive performance of Frank Bacon in "Lightnin'" took place at the Gaiety Theatre Dec. 31. Three motion picture operators took pictures of the audience on their way into the theatre.

Special souvenirs, consisting of programs printed on antique vellum with pictures of Bacon and others in the cast, were distributed. Photographs were taken of the audience itself and mailed to each person in attendance.

Young People's Theater

The Young People's theatre, after a series of special matinees at the Apollo theatre, has opened a regular engagement in the same house and will continue there for some time. Later in the season the company under Mme. Alberti will render performances at Montclair, N. J. and Baltimore.

To Present "Poe"

Iden Payne, co-author with Thomas Wood Stevens of "Poe," will present that play in New York late in January.

Equity Sends Funds to Stranded Actors

Two more road companies have been stranded and funds sent their Equity members for payment of hotel bills and transportation home by Equity.

The "Just Around the Corner" Company was stranded without notice in Pueblo, Col., with two weeks' salaries unpaid on Christmas Day. Money was wired to Equity members on the 27th. The company was under the management of G. W. Anderson ("Broncho Billy") whose "Frivolities 1920" company was stranded in Kansas City a week before and whose members were also brought home by the Equity.

The "Not Tonight Josephine" company was also left stranded Christmas at Harrisburg, Pa., by the manager, without notice and with two weeks' salaries unpaid. The company was practically destitute and money was telegraphed to bring Equity members back to New York. Neither of the managers in these cases were members of the Producing Managers' Association.

New Cohan Plays

George M. Cohan will present several new plays in this city soon. A new American drama by Augustus Thomas is being placed in rehearsal and a new comedy-farce by Mr. Cohan himself will open in February. A farce by Jose Rubens is being prepared by Mr. Cohan for early production.

A special company of "Mary" will open at the Grand Opera House in Chicago Jan. 31. "Love and Learn" will be seen here in a few weeks.

"The Bat" in Chicago

A special company of "The Bat" began an engagement in Chicago on Sunday night. Wagenhals and Kemper, the producers, were in Chicago for the opening.



BILLIE BURKE

Lending her fascinating personality to the filming of an agreeable old play, "The Frisky Mrs. Johnson," for Paramount

In Actors' Fund Benefit

For the Actors' Fund annual benefit, which takes place at the Century theatre on Friday afternoon, Jan. 21, Daniel Frohman has secured the assistance of Margaret Anglin, Nora Bayes, Florence Reed, May Irwin, Marilyn Miller, Patricia Collinge, Frances White, Julia Arthur, Ada Mae Weeks, Holbrook Blinn, Frank Bacon, Leon Errol, Edmund Breese, Frank Craven, Edgar Selwyn, Fred Truesdel, William Faversham, H. C. Browne and Alphonse Eithier. In addition thirty society girls, supported by one hundred sailors from the Navy Yard, will appear in a special pageant feature, arranged by Alexander Leftwich.

There are to be seven especially arranged sketches and acts, including one by James Forbes.

Martin Harvey Knighted

Martin Harvey, the actor, is among the forty-five knights created by King George in his New Year's distribution of honors.

Martin Harvey made his stellar debut in America in the season of 1902-1903, presenting "The Only Way," "The Children of the King," "A Cigarette Maker's Romance" and "Roger de L'Isle." Mr. Harvey originally intended to become a naval architect. But the stage held a stronger fascination for him, and he began his theatrical career in 1881. He is the father of Muriel Martin Harvey who appeared in New York last fall in "Happy Go Lucky."

Elks Entertain Children

The New York Elks entertained 7,000 poor children on Christmas with food, clothing, and toys. John Boone, actor and member of the order, played the role of Clown; made up as counterpart of Barry, the famous jester of the Hengler Circus days of fifty years ago.

To Stage "Poe"

The Selwyns are to produce next season Samuel Shipman's play, "Edgar Allan Poe," with Allan Dinehart starred. They will stage also a new play by Jane Cowl and Jane Murfin.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately



Send Reliable Addresses to the Office of the Association

Thirty-one new members joined the Chorus Equity in the past week. This is not up to our usual record for the week but it exceeds our record holiday season last year.

"Jumping" Companies Must Stop

B. E. Forrester has reported here that two girls, members of the Chorus Equity Association, left his "Irene" company without notice—one because she said she was going to be married and the other for no apparent reason. As yet we have been unable to find these girls. There is no reason good enough to excuse leaving a company without notice.

In one case in a hundred it may be necessary to leave the company immediately. In such cases there are very few managements that would not be reasonable and allow a member to go without the customary two weeks' notice if the case was explained. If any of our members was let out of a company without notice (providing she had lived up to her contract) we would insist on two weeks' salary and have done so in innumerable cases. The Association will take a most decided stand in cases of jumping companies. Hereafter no member who has left a company in this manner will be able to secure an engagement through the Chorus Equity Agency, nor will any claim held by such persons be adjusted until they have satisfactorily settled their own breach of contract. A two weeks' notice must always be given before leaving a company.

One enthusiastic member writes, "The report of shows starving down South is rot. We are packing them in at every performance and so are some other companies, notably "Girl In the Limousine," "Buddies," and "Irene."

Honored with Dinner

The Society of Arts & Sciences will give a dinner in honor of The Actors' Equity Association on Sunday, Jan. 16, at the Hotel Belmont. There will be a large array of speakers. New York members of the A. E. A. can secure seats at \$7.00 per cover.

President John Emerson is back from California and is enthusiastic over the "Equity" spirit he found there.

Some managers may affect to despise the A. E. A., but not one fails to call us up if he has trouble with an actor.

FRANK GILLMORE,
Executive Secretary.

To Revive "Peg o' My Heart"

A. L. Erlanger has completed arrangements with J. Hartley Manners by which Laurette Taylor will appear this season under his management in a new production of "Peg o' My Heart." She will appear in the play in Baltimore on Jan. 24, and after a short tour will come to New York for the balance of the season.

STAGE NEWS OF THE WEEK

IS THAT SO!

HAZEL COX BRANIGAN, known on the stage as *Hazel Cox*, has been granted a divorce from her husband, *Andrew J. Branigan*. Her action alleged neglect to provide.

Al Mammaux, baseball pitcher of the Brooklyn, the National League Champions, is appearing personally at the Moss Theatres with *Jimmy Rule*, the song writer, in a novel song skit.

Bernice Elmore, a well-known New York artists' model and winner of the Gotham Beauty Prize, has been engaged for "Greenwich Village Follies."

Ivan Bankoff, dancer in the "Greenwich Village Follies," will inaugurate a series of Continental Concerts in New York for Sunday evenings, commencing early next month.

Emanuel Reicher will conduct the rehearsals for "John Hawthorne," the new play to be given at special matinees at the Garrick in January, by the Theatre Guild.

Hassard Short has been engaged by Wilmer and Romberg to stage "Three Kisses," the musical comedy in which they are to present *Vivienne Segal*.

Lee Shubert has placed *Maclyn Arbuckle* under contract, presenting him in the cast of "In the Night Watch," to be produced soon, and starring him next season in a new play.

Max Marcin has negotiated for a London theatre, and will make a production there of "Three Live Ghosts."

The *Watson Sisters*, well-known Winter Garden stars, have been engaged by Reisenweber's to sing and dance nightly in the Crystal Room.

Helen Jesmer, who was hurt some time ago in an automobile accident, expects to soon rejoin the cast of the "Greenwich Village Follies."

A Spanish orchestra now accompanies *Los Caritos*, the Spanish dancers from the Royal Opera House, Madrid, in their dances, which form one of the features of "Spanish Love."

Charles Marshall, an obscure tenor hailing from Auburn, Me., singing the title-role in Verdi's opera, "Otello," on Dec. 29, scored one of the biggest hits ever registered by an operatic tenor in Chicago.

Howard Kyle, secretary of the Actors' Fidelity League, returns Jan. 4 to the stage after several months' absence, as a member of "The Yellow Jacket."

A son was born to *Belle Baker* on Christmas Day at Stearns' Sanitarium, West End Avenue and Seventy-second Street. In private life the actress is the wife of *Maurice Abrahams*, professional manager of *Waterson, Berlin and Snyder*.

After a rest of several months abroad, *Blanche Yurka* has returned to this country aboard the steamship *Kroonland*. She will appear soon in a new drama.

Helen Lyons, who was a solo dancer in the Fokine ballet in "Aphrodite" at the Century Theatre, has been engaged for "The Rose Girl."

J. C. Huffman staged "The Pass-

ing Show of 1921" in four weeks. Usually from six to seven weeks are required for the producing of the Winter Garden show, but Mr. Huffman reduced this by three weeks.

Georgia M. Gardner, member of *Nat Goodwin's* "Why Marry" company, who nursed him in his last illness and who was to have become his sixth wife, owns the furniture in the former comedian's apartment at No. 601 West 115th street, *Surrogate Cohalan* has decided.

R. G. Kemmet, stage manager for *Margaret Anglin* in "The Woman of Bronze," has turned inventor in his leisure moments, recently completing a signal light to be used on the back of automobiles.

Capt. George Smithfield, at present playing in "Pitter Patter" with *Ernest Truex*, was the producer of doughboy shows "over there" after the armistice.

James Hyland, formerly a jockey for August Belmont, has been engaged to ride the thoroughbred who impersonates *Man O' War* in the reproduction of the Belmont Futurity in "Good Times" at the New York Hippodrome.

John Drinkwater will arrive in this country late this month to be present at rehearsals of "Mary, Queen of Scots."

Samri S. Baldwin, known to the older generation of playgoers as "The Royal White Mahatma," who retired from the stage some twenty years ago has consented to join *Thurston*, the Magician, for a brief tour.

Erlanger Gets Control of Four Big Chicago Theatres

A deal which places A. L. Erlanger in control of the four largest theatres in Chicago has been consummated. All the Chicago theatre holdings of the late Will J. Davis were taken over.

The four theatres are the Powers and the Blackstone, where dramatic productions are given, and the Colonial and Illino's, where musical attractions are presented. The Olympic, another large Chicago theatre, also is under the control of Mr. Erlanger.

Mr. Erlanger has also purchased from Mr. and Mrs. Charles P. Taft a 100-year lease of the Grand Opera House in Cincinnati. At the same time he has bought from John H. Havlin, long the manager of the Grand Opera House, all his interests in the property.

"Miss Lulu Bett" Revised

An entirely new third act for "Miss Lulu Bett," now playing at the Belmont, has been substituted for the third act which closed the play originally—the "artistic" ending which left Lulu free to decide her own future giving way to the more popular dramatic form calling for the marriage of Lulu.

Browne With Anglin

Margaret Anglin will have the assistance of Maurice Browne in the production of "The Iphigenia" and other special performances to be given in the course of the season for matinee production.

NEW KEITH THEATRES Three Houses for the Bronx and One for Brooklyn in List

Keith's Fordham Theatre at the northwest corner of Fordham Road and Valentine avenue, one block east of the Grand Concourse, is soon to have a gala opening. It will have 2,500 capacity. The policy will be six acts of Keith vaudeville and a first-run photo-drama.

Over in Brooklyn, work has begun on the new Keith's Orpheum. This will be the finest vaudeville house in America, seating 2,500 people and playing the same bill as the Palace Theatre. In the new Orpheum, Mr. Albee will embody many innovations in theatre technique.

B. S. Moss, who recently entered into an arrangement by which his circuit of eight fine modern theatres is booked by the B. F. Keith Vaudeville Exchange, is rushing two new theatres. These are B. S. Moss' Atlas Theatre at Prospect avenue and 161st street, seating 3,500 people, and B. S. Moss' Grant Theatre, at Tremont and Webster avenues, seating 3,500.

In Cleveland two new B. F. Keith theatres are in course of construction and new Keith houses are planned for Toledo, Columbus, Indianapolis and Dayton.

To Produce "The Night Watch"

The Messrs. Shubert will shortly produce "In the Night Watch," a spectacular drama by Michael Morton. Rehearsals have begun under the direction of Frederick Stanhope.

"In the Night Watch" was first produced at the Antoine Theatre in Paris in 1915 under the title "La Veille d'Armos," and is the work of Claude Ferrer and Lucien Nepot. Later it was adapted by Michael Morton and presented by Charles Cochran at the Oxford Music Hall in London.

Maude Adams to Return

Maude Adams is definitely to return to the stage next Fall, according to an announcement from the offices of A. L. Erlanger and Charles B. Dillingham, under whose management she will appear. Miss Adams was forced to end her tour in "A Kiss for Cinderella" in 1918 on account of ill health, but she has now fully recovered and will take up her work again after more than a year's absence. No play has as yet been decided upon.

Next Promenade Show

The next Century Promenade production, to be known as "Midnight Rounders of 1921," will be produced in about two weeks. Among the new features are planned a circular row of elevated boxes in the rear of the auditorium and a new orchestra pit to the side of the stage; also a new arrangement of the dance floor.

"Hobby in Distress"

"Hobby in Distress," Charles Mann's one-act comic opera, will have its first presentation out of town on Jan. 16.



INA CLAIRE

Who has re-enacted her stage success, "Polly With a Past," in the films for Metro

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*“The Jeweler had Simply
 made a mistake—and still”*

I really can't blame him, for that very evening a connoisseur had complimented me on my necklace. You see, he sold them to me for \$18,000—so naturally I thought they were Orientals—in fact, the jeweler thought he had given me the genuine necklace.

Early the next morning he telephoned me of his mistake—but I wouldn't hear of changing them. I had had far too many compliments. There isn't the slightest difference to the eye, but thousands of dollars to my pocketbook.

Who wouldn't be perfectly delighted with them? They are fascinating. They have all the exquisite coloring of the deep-sea pearls. Sometimes they look fairly liquid, they're so full of subdued lights and shifting tints.

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THE NEW PLAYS ON BROADWAY

"THE CHAMPION" Grant Mitchell Appears as a Pugilist

Comedy in three acts, by Thomas Louden and A. E. Thomas. Produced by Sam H. Harris at Longacre Theatre, Jan. 3.

Jane Burroughs.....Lucy Beaumont
Mary Burroughs.....Rosalind Fuller
John Burroughs.....Arthur Elliott
George Burroughs.....Frank Westerton
David Burroughs.....Gerald Hamer
Lady Elizabeth Galton.....Ann Andrews
Lord Brockington.....Gordon Burby
William Burroughs.....Grant Mitchell
Antoinette.....Desiree Stempel
Simmons.....Robert Williamson
Mr. Mooney.....Robert Lee Allen
Mr. Coykendall.....Harold Howard
Earl of Chuffleigh.....Horace Cooper
Marquis of Harroween.....Robert Ayrton
Baron Halloway.....Henry Warwick
Mayor of Knotley.....A. P. Kaye
Frank Smith.....Tom Williams

It is as a sport-made man that Grant Mitchell appears in "The Champion," a pugilist forsooth, who has enjoyed a triumphant career in Tex Rickard's America and has now gone back to his home town in England to be received again in the social-climbing atmosphere of his family.

A novel comedy idea—that, and embellished by Mr. Mitchell's graceful and winning impersonation of the prize-fighter it furnishes good entertainment.

When Grant Mitchell returns to the family fold he is naturally reticent about his ring career. His father, a wrathful old snob, couldn't tolerate such disgrace. But an Irishman who had seen the fighter in America in one of his bouts is quick to tell the news. Soon the whole town is lionizing him, and the father joins in the chorus now that he sees

"The Champion" Play of Pugilist— "Passing Show" Pleasing Revue—"The Beggar's Opera" Gay—"Erminie"

a potential disgrace turned into a social event which will elevate him as no amount of earnest striving had done.

Ann Andrews was a lovely vision as a young aristocrat. Arthur Elliott acted the proud father. Rosalind Fuller was a pretty sister of the champion. Gerald Hamer, Frank Westerton, Desiree Stempel and Gordon Burby provided effective character sketches. LOUIS R. REID.

"PASSING SHOW 1921" Howard Brothers and Marie Dressler in New Antics

Revue in two acts by Harold Atteridge. Music by Jean Schwartz. Staged by J. C. Huffman. Models by George Stimmel. Produced by the Messrs. Shubert, at the Winter Garden, Dec. 29. PRINCIPALS: Willie and Eugene Howard, Marie Dressler, Harry Watson, Janet Adair, Dolly Hackett, Rosalie Mellette, Helen Mellette, Cleveland Bronner, Ingrid Solberg, J. Harold Murray, Frank Ridge, Ina Hayward, Tot Qualters, Sammy White, Theo. Zambouni, Kathleen O'Hanlon, Frank Grace, Johnny Berkes, Cortez and Peggy.

"The Passing Show of 1921" is the best of the long series of annual revues that have made the Winter Garden a Broadway institution—best in burlesque, in color, in variety. It can be recommended to the most discriminating deacon this side of the Monongahela.

The Howard Brothers, tireless and versatile fellows, sing and impersonate amusingly. Willie Howard gives an imitation of Frank Bacon that is amazingly life-like.

Marie Dressler is funnier than ever—superlative praise, indeed—in a number of scenes, notably in the amusing burlesques of "The Bat," in which she is a placid and imperturbable old woman and "Spanish Love" in which she is a much-loved senorita.

Harry Watson brings his unique drollery to view in these burlesques.

Cleveland Bronner displays his vivid sense of color in an exotic dance revue. Janet Adair and Dolly Hackett take good care of singing assignment. Tot Qualters is a decorative jazz demonstrator.

And there are dancers after dancers, including the rhythmic Grace and Berkes, the supple Sammy White, the graceful Cortez and Peggy, the attractive Mellette Sisters and the acrobatic Zambouni and O'Hanlon. Girls, girls, girls fill the picture—and the eye. The runway is densely populated.

The costumes are effectively bizarre, the settings rich and harmonious. The music is Winter Garden.

LOUIS R. REID.

"BEGGAR'S OPERA" Gay and Sprightly Production of Famous Old Work

Light opera in three acts, by John Gay. A London production by Nigel Playfair, presented by Arthur Hopkins, at the Greenwich Village Theatre, Dec. 29.

Peachum.....Arthur Wynn
Lockit.....Charles Magrath
Macheath.....Percy Haming
Filch.....Alfred Heather
The Beggar.....William Eville
Drawer.....C. C. Lewis
Mrs. Peachum.....Lena Maitland
Polly Peachum.....Sylvia Nelis
Lucy Lockit.....Dora Roselli
Jenny Diver.....Nonny Lock
Diana Trapes.....Edith Bartlett

An interesting relic of English musical history is "The Beggar's Opera." Witty and melodious, it is a vivid reminder of the high tastes that prevailed in the English theatre of George II.

Text and music are by John Gay, and are colorfully satiric of life in Newgate Prison in the early part of the eighteenth century. There is more than satire, however, in Gay's picture. There is truth, humorously drawn, and for this reason chiefly the work has proved popular for generations.

The production which Mr. Hopkins imported from London is eminently satisfying. The fun is fresh, the tunes are dainty and captivating.

The best voice is displayed by Alfred Heather, a baritone. Percy Henning makes a dashing highwayman, Sylvia Nelis reveals a winsome personality and a delightful soprano in the role of the heroine, and Lena Maitland gives a picturesque study of Mrs. Peachum. LOUIS R. REID.

(Continued on page 100)

BROADWAY TIME TABLE—Week of Jan. 10th

Play	Principal Players	What It Is	Opened	Theater	Location	Time	Est. Week's Sale
Afgar	Alice Delia	Oriental extravaganza	Nov. 8	Central	Bway & 47th	8.30—W. & S. 2.30	\$19,700
The Bad Man	Holbrook Blinn	Comedy of Mexican outlaw	Aug. 30	Comedy	West 41st	8.30—Th. & S. 2.30	Capacity
The Bat	Effie Ellsler, May Vokes, Harrison Hunter	Thrilling mystery melodrama	Aug. 23	Morocco	West 45th	8.30—W. & S. 2.30	Capacity
The Beggar's Opera	Original London Cast	Reviewed in this issue	Dec. 29	Greenwich Village	Sheridan Square	8.30—W. & S. 2.30	\$7,100
The Broken Wing	Ines Plummer, Alphonse Ethier	Comedy drama of Mexican life	Nov. 29	48th Street	West 48th	8.30—W. & S. 2.30	\$10,900
Daddy Dimples	Madlyn Arbuckle	Whimsy of ambitious youth	Nov. 22	Republic	West 42d	8.30—W. & S. 2.30	\$8,700
Deburau	Lionel Atwill	Pictorial play of actor's life	Dec. 23	Belasco	West 44th	8.30—Th. & S. 2.30	\$17,300
The Champion	Grant Mitchell	Reviewed in this issue	Jan. 3	Longacre	West 48th	8.30—W. & S. 2.30	First week
Cornered	Madge Kennedy	Crook melodrama	Dec. 8	Astor	Bway 45th	8.30—W. & S. 2.30	\$14,000
The Emperor Jones	Charles L. Gilpin	Study of fear	Dec. 27	Selwyn	West 42d	Special matinees	Capacity
Enter Madame	Gilda Varese, Norman Trevor	Comedy of opera star	Aug. 16	Fulton	West 46th	8.30—W. & S. 2.30	Capacity
Erminie	Francis Wilson, DeWolf Hopper	Reviewed in this issue	Jan. 3	Park	Columbus Circle	8.30—Th. & S. 2.30	First week
The First Year	Frank Craven	Comedy of small town life	Oct. 20	Little	West 44th	8.30—W. & S. 2.30	Capacity
The Gold Diggers	Ina Claire, Bruce McRae	Comedy of chorus girls	Sept. 30	Lyceum	West 45th	8.30—Th. & S. 2.30	Capacity
Good Times	Marceline, Belle Story	Big spectacle	Aug. 9	Hippodrome	6th & 43d	8.15—daily 2.15	\$33,000
Greenwich Village Follies	Savoy and Brennan, Frank Crumit	Novel and artistic revue	Aug. 30	Shubert	West 44th	8.30—W. & S. 2.30	Capacity
Heartbreak House	Effie Shannon, Lucile Watson	Shaw's comedy of futile folk	Nov. 10	Garrick	West 35th	8.30—W. & S. 2.30	Capacity
Her Family Tree	Nora Bayes	Average musical comedy	Dec. 27	Lyric	West 42d	8.30—W. & S. 2.30	First week
Honeydew	Dorothy Follis, Hal Forde, Sam Ash	Operetta by Zimbalist	Sept. 6	Casino	Bway & 39th	8.20—W. & S. 2.30	\$18,000
Irene	Adelina Patti Harrold	Above-average musical comedy	Nov. 18	Vanderbilt	West 48th	8.30—W. & S. 2.30	Capacity
Jimmie	Frances White	Average musical comedy	Nov. 17	Apollo	West 42d	8.30—W. & S. 2.30	Capacity
Just Suppose	Patricia Collinge	Panful princely romance	Nov. 1	Henry Miller	West 43d	8.30—W. & S. 2.30	\$8,300
Ladies' Night	John Cumberland, Charles Ruggles	Turkish bath farce	Aug. 9	Eltzberg	West 42d	8.45—W. & S. 2.30	Capacity
Lady Billy	Mitzi	Conventional musical comedy	Dec. 14	Liberty	West 42d	8.30—W. & S. 2.30	\$17,400
Lightnin'	Frank Bacon	Delightful character comedy	Aug. 26	Gaiety	Bway & 46th	8.30—W. & S. 2.30	Capacity
Little Old New York	Genevieve Tobin, Ernest Glendinning	Comedy of early New York	Sept. 8	Plymouth	West 45th	8.30—Th. & S. 2.30	\$12,700
Mary	Jack McGowan, Janet Velie	Brist and tuneful musical play	Oct. 18	Knickerbocker	Bway & 38th	8.20—W. & S. 2.30	Capacity
Mary Rose	Ruth Chatterton	Berrie Barris fantasy	Dec. 23	Empire	Bway & 40th	8.30—W. & S. 2.30	\$11,800
The Meanest Man in the World	George M. Cohan	Comedy of lawyer	Oct. 12	Hudson	West 44th	8.30—W. & S. 2.30	Capacity
Mecca	Lionel Braham, Gladys Hanson	Colorful oriental spectacle	Oct. 4	Century	Can. Pl. W.	8.00—W. & S. 2.00	\$25,000
The Mirage	Florence Reed	Play of the primrose path	Sept. 30	Times Sq.	West 42nd	8.30—W. & S. 2.30	\$13,000
Miss Lulu Bett	Carroll McCormas	Zona Gale's novel staged	Dec. 27	Belmont	West 48th	8.30—W. & S. 2.30	\$5,400
Passing Show of 1921	Howard Bros., Marie Dressler	Reviewed in this issue	Dec. 29	Winter Garden	Bway & 50th	8.00—Th. & S. 2.30	\$22,000
The Prince and the Pauper	William Faversham	Mark Twain's romantic comedy	Nov. 1	Booth	West 45th	8.30—W. & S. 2.30	Capacity
Rollo's Wild Oat	Roland Young, Lotus Robb	Whimsy of ambitious youth	Nov. 23	Punch & Judy	West 49th	8.30—W. & S. 2.30	Capacity
Sally	Marilynn Miller, Leon Errol	Superior musical comedy	Dec. 21	New Amsterdam	West 42d	8.30—W. & S. 2.30	Capacity
Samson and Delilah	Ben Ami, Pauline Lord	Satirical domestic drama	Nov. 17	39th St.	West 39th	8.30—W. & S. 2.30	\$9,100
Shakespeare	Frita Leiber	Reptory	Dec. 27	Lexington	Lex. Ave. & 51st	8.30—W. & S. 2.30	First week
The Skin Game	Herbert Lomas, Josephine Victor	Drama of class conflict	Oct. 20	Bijou	West 45th	8.30—W. & S. 2.30	\$8,500
Spanish Love	W. H. Powell, J. Rennie, H. Stephenson	Drama of love and hate	Aug. 17	Elliott	West 39th	8.20—W. & S. 2.30	\$12,400
The Tavern	Arnold Daly	Burlesque of melodrama	Sept. 27	Cohan	Bway & 43d	8.30—W. & S. 2.30	\$12,000
Three Live Ghosts	Chas. McNaughton, Beryl Mercer	Comedy of returned soldiers	Sept. 29	Nora Bayes	West 44th	8.30—W. & S. 2.30	\$8,200
Thy Name is Woman	Mary Nash	Play of primitive Spain	Nov. 15	Playhouse	West 48th	8.30—W. & S. 2.30	\$8,000
Tickle Me	Frank Tinney	Musical hodge-podge	Oct. 5	Selwyn	West 42d	8.30—W. & S. 2.30	Capacity
Tip Top	Fred Stone	Circus musical show	Oct. 5	Globe	Bway & 46th	8.30—W. & S. 2.30	Capacity
Transplanting Jean	Arthur Byron, Margaret Lawrence	Reviewed in this issue	Jan. 3	Cort	West 45th	8.30—W. & S. 2.30	First week
Welcome Stranger	George Sidney, Edmund Breese	Jewish character comedy	Sept. 13	Cohan & Harris	West 42d	8.15—W. & S. 2.15	\$15,800
The Woman of Bronze	Margaret Anglin	Emotional domestic drama	Sept. 7	Fraser	West 42d	8.30—W. & S. 2.15	\$10,200
Motion Pictures							
Midsummer Madness	Jack Holt, Lila Lee	Marriage drama		Criterion	Bway & 44th	12 M. to 11 P. M.	
Polly With a Past	Ina Claire	Domestic comedy		Rivoli	Bway & 49th	12 M. to 11 P. M.	
Frontier of the Stars	Thomas Moighan	Tense drama		Rialto	Bway & 42nd	12 M. to 11 P. M.	
The Love Night	Mary Pickford	Comedy drama		Capitol	Bway & 50th	12 M. to 11 P. M.	
The Great Adventure	Lionel Barrymore	Thrilling drama		Strand	Bway & 47th	12 M. to 11 P. M.	
Over the Hill	Mary Carr	Carlton's poem filmed		Broadhurst	West 44th	Eve. 8.30 Mat. daily 2.30	
Way Down East	Lillian Gish, Richard Barthelmess	Rural melodrama		44th St.	Bway & 44th	Eve. 8.15 Mat. daily 2.15	



ANN FORREST

Who will be seen in one of the leading roles of "The Faith Healer," William Vaughn Moody's play which George Melford is filming for Paramount.

DRAMATIC MIRROR

AT THE BIG VAUDEVILLE HOUSES

PALACE HAS A DIVERTING PROGRAM Leo Carillo Headlines Pleas- ing Show

Judging from the way the audience laughed one minute and applauded the next the new show at the Palace Monday afternoon gave immense satisfaction. There was plenty of novelty with *Leo Carillo*, the former star, headlining and holding down the "next to closing" spot. And this popular entertainer received a big hand when he walked out and held everybody interested in his inimitable dialect way, his stories and imitations being received with laughter and applause. *Carillo* scored with some of his former vaudeville material and with his poem of the twelve American doughboys, who lost their lives blowing up a bridge at Soissons as told by a French eyewitness, showed that *Leo* has exceptional thespian ability.

Then there was *Charles Withers*, the original Rube stageowner, property man and orchestral leader with the comedy knockout, "For Pity's Sake." The act has changed a bit, with some new scenery also added, but the main travesty idea of old-fashioned melodrama as "it ain't," caused no end of amusement.

Harry Carroll is also there for another week with his big act, "Varieties of 1920," with its musical comedy swing, exclusive songs and dances and special setting and costumes. It is now running in tiptop shape and is still improving with further acquaintance. A good recommendation.

And last but not least *Bobby McLean*, America's fastest ice skater, with an exhibition of the nerve, daring and speed that has enabled him to show his heels to the other champs of the steel-speeders. Assisting *Bobby* is a film of the races in Norway between the champion and Norway's ice king, *Mathiesen*, and *Burke* and *Blue*, skaters offering a "double" specialty. *McLean* had the audience applauding like mad at his fast finish.

The show opened with *Mellette's* Mannikins giving a miniature cabaret that was both amusing and entertaining. The dancing turn offered by *Scanlon*, *Denno Brothers* and *Scanlon* proved interesting, with a routine of steps that showed the dancers to be corking teamworkers. The *Russian Cathedral Singers* dressed up the stage considerably with their foreign setting and they sang in a way that brought big applause.

Then the newlyweds, *Harry Tighe* and *Edna Leedom* combined their funmaking proclivities and got over nicely, the pair having a happy manner that took well with the Palace audience.

After the *Carroll* offering and intermission appeared *Patricola* who was a large-sized hit with her music and songs, the *Charles Withers* act, *Leo Carillo*, and the *Bobby McLean* skating act.

The entire show was not only well received but appeared to give everybody his money's worth. It had plenty of comedy and the result was in favor of the bill. MARK.

Leo Carillo at the Palace—Eddie Borden "On Fifth Ave." at the Riverside—Eddie Foy Heads Colonial Bill—At the Chicago Palace

COMEDY BILL AT THE RIVERSIDE Many Amusing Acts Seen at the Uptown House

Though an interesting liquid known as Scotch cannot be secured generally these days, the Riverside boasts a bit of Scotch in *Elmer El Cleve's* act, which opens the bill in spirited manner. In contrast, *Miller* and *Lyles*, blackface comedians, amuse with their original novelty entitled, "Forty Below." Their take-offs on negro character are apt, and they put their jokes across with a great deal of vim.

"Frolicsome Follies" is the name under which *Ralph Lohse* and *Nan Sterling* appear, and they are followed by vaudeville's singing composers, *Fleta Brown* and *Herbert Spencer*. It is always pleasant to meet people who accomplish things, especially musicians and composers. Both these young people are well worth meeting, for they have much real talent of a melodious sort.

That amiable comedian, *Eddie Borden* is one of the features and he appears under the direction of *Menlo Moore* and *Macklin Megley* in a refreshing hundred horse-power review entitled, "On Fifth Avenue." The title is a good one, as the production reveals all the brilliance of the famous avenue from the aristocratic busses to the superb ladies who make the place a peacock promenade. Appearing with *Eddie* are *Rose Kessner*, *Ben Mason*, *Elmer Brown*, *Edith La Ros* and *Billee Taylor* who create much amusement with their

shop lifting, burlesquing, dancing and singing. The audience liked this act, and gave it a hearty hand.

Very much like the suave *Will Rogers*, is *Fred Lindsay*, the famous Australian rancher and game hunter. *Mr. Lindsay* has a thrilling program of whip-throwing and he has, in addition, personality. During the intermission, the orchestra plays with pleasing effect, the music from "Lady Billy," the new *Mitzi* success.

The remaining numbers on the bill are all meritorious. The eminent concert pianist, *Eric Zardo*, gives an elaborate program of standard piano music, and offers, thereby, a praiseworthy contrast to the plethora jazz selection. *Lydell* and *Macy*, in "Old Cronies" give their well-known number *Old Cronies*, in which the North and the South are symbolized in alternate moods of gayety and pathos.

That versatile comedienne, *Margaret Young*, cheers the heart and creates numerous laughs with her inimitable collection of songs about the ideal husbands of the past who don't exist any more, and about other topics calculated to show up human foibles. As a whole, the bill is an excellent one. SOBEL.

ENTERTAINING BILL AT THE COLONIAL Eddie Foy, Eva Shirley and Others on Program

That hilarious family which boasts *Eddie Foy* as the proud father tops the bill at the Colonial this week and wins huge hunks of applause. It is really a great experience to see *Eddie Foy* in the flesh, for he has been imitated so often and so well that he is now almost a tradition. And speaking of imitations, let us say that the best imitation of *Eddie Foy*, after all, is the one his son gives in this act. Of course, it's a wise son who knows his own father.

The opener is a live wire dancing and singing revue by *Alfred Powell* and *Joan Vernie*, who manipulate several intricate dancing numbers in expert style. The youthful syncopaters, *Bernard* and *Garry* follow, and give way to *Long Tack Sam*, now back from the Orient and renewing his acquaintanceship with old friends. His wonder working is always a source of delight and amazement and he is virtually infallible.

"The Men About Town" is the title which the *Innis Brothers* boast, and they look very much as if they belonged to a *Charlie Chaplin* town, with their twitching moustaches, unpressed trousers and drooping motions. Their line of talk, though slightly monotonous, gets laughs, and their eccentric dances evoke hearty encores.

The first part comes to a close with *Eva Shirley's* pretentious act in

which she is assisted by *Fid Gordon's* Versatile Musical Boys, and *Al Roth*, jazz dancer.

Miss Shirley is, of course, the guiding spirit of the whole entertainment and true to her announcement, she sings everything from ragtime to grand opera, offering colorful bits of "La Boheme," "Butterfly," "Faust," *Japanese Sandman* and other contrasting favorites. Her vocal feat is a coloratura embellishment of the "Sandman." *Chinese Fox Trot*, by *Fairchild*, makes a very tuneful intermission number and then comes *Bert Hanlon*, the juvenile humorist. His opening bid, about the patriotism stunt does not go over very well, but many of his jokes do.

The *Foy Fun Revue* shows a scene in a cabaret, a high kicking waiter, a family of rubes off on a holiday, the noble *Eddie Foy* himself, all a-covered with medals, and a musical close, in which the *Foys*, all newly dressed, imitate, sing ballads, do acrobatic dancing, and kid the tiniest little *Foy* as though he were an utter active punching bag. Other numbers on the bill include that gay little *Klassy Klown*, *Sylvia Clark*, and the *Ballot Trio*.—SOBEL.

CHICAGO—PALACE Bothwell Browne and Cressy and Dayne Features

The *Bothwell Browne* Bathing Beauties wearing costumes abbreviated in the new style of the California beaches, and as harem beauties (the feature of which scene was the Dance of Jealousy effectively executed by *Mr. Browne* as the jealous shimmy queen) were very well received by the Palace audience Monday afternoon. The *Browne Sisters* playing well chosen selections on the accordion mostly Italian street songs literally brought the house down. The revue is excellently staged, the scenery effective, and the girls—is it necessary to add?—comely as to figure.

Flo Lewis whose act is an exploitation of vulgarized pep was not as popular as might be expected. "Mrs. Wellington's Surprise" is a very funny little comedy skit dealing with the woes of a travelling man, his wife who makes him a surprise visit, and a wise chambermaid knowingly played by *Jean Barrett*. She is very amusing.

Maud Powers and *Vernon Wallace* in "Georgia on Broadway" are rather tuneful, inclined toward the sentimental. The more sophisticated of the audience were not enthusiastic about them.

Felix Bernard and *Sidney Towns* are also there—very much there as far as pep is concerned. *Felix*, as you probably know, wrote *Dardanella*. "Town Hall Tonight" was presented by *Will M. Cressy* and *Blanche Dayne*. *Cressy* could not find a better role than that of Flitters who is such a necessary part of the "opry house." The *Brianis* in "The Moving Man" were well liked. *Mullen* and *Francis* were funny in "I Get What's Left." *Elly*, said to be the youngest juggler in the world, and dressed with infantile preciseness, closes the bill.

ROBERTS.

ONCOMERS

Individuals of the theatre whom
Dramatic Mirror and Theatre World
hail as very well worth watching!

WALTER ROSEMONT
DAVID BURTON
JEAN WHITE
RUTH TERRY
MICHAEL GOLDREYER
HELENE SINNOTT
ZELDA SANTLEY
BLYTHE DALY
ELISE BARTLETT
ROLLO LLOYD
JOSEPH LAWREN
ROBERT ARMSTRONG
HARLAN THOMPSON
CHARLES LE MAIRE
RITA ROMILY
JACK OSTERMAN
OTTO KUHLE
MITCHELL GREEN
LOUIS BERKOFF
FREDA BERKOFF
GLEN ANDERS
PERCY HELTON
FRANCES CARSON
JOHN ADAIR
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NEW VAUDEVILLE ACTS

Harry Tighe and Edna Leedom at Palace in Comedy Turn

The recently reported marriage of the jolly and goodnatured musical comedy comedian, Harry Tighe and the hardworking vaudeville comedienne, Edna Leedom, last seen at the Palace with Miss Melnotte, must be true. Tighe at the initial Palace appearance of the duo admitted it at the opening of the act. The act goes through a series of comedy ways that permits Harry and his bride to combine their familiar styles of fun-making to big advantage. At the Palace where verdicts are not always favorable to "two acts" the new Tighe and Leedom "team" scored tremendously, with the applause sincere and spontaneous. Tighe has a splendid stage partner in Miss Leedom and he uses his personality and familiar chuckle to the kind of results that gladden the hearts of "big time" vaudevillians. Miss Leedom brims over with spirit, has pep and vivacity and never loses a moment to work up a comedy "hit." There is a song at the opening by Tighe prior to Miss Leedom's entrance, with lots of kidding thrown in by the pair, much of the byplay being slams about the fatness of Harry and the slimness of Miss Edna. For the finish they do a topical number heard considerably hereabouts yet worked up for laughter by Tighe and Miss Leedom. The Palace crowd voted 'em a hit.

MARK.

Champion Skater Bobby McLean Has Novel Act at Palace

Some skatorial wizard is this young Bobby McLean, champ of all ice skating champions, and who in movement on the flying steel is birdlike in grace, pantherlike in the way he fairly jumps on the ice, lightninglike in speed and who is about the last word in daring on skates! He's at the Palace this week in an interesting and novel act, thanks to the managerial and booking graces of Johnny Collins, now allied with the Alf. Wilton offices. Johnny put the act bug into McLean's ears and McLean knowing that a tour of vaudeville wouldn't be a bad little stunt acquiesced. So with a special setting and special ice equipment, motion pictures showing McLean in championship action against Norway's ice skating champ, and a duo of fancy skatorial artists, namely Burke and Blue (man and woman in nifty white outfits) as well as a nice-looking announcer named Jack Pomeroy, the McLean act is at the Palace, closing the show. First are shown the pictures. Then McLean is introduced, with a robe-like garment of the bathrobe design that has its entire lining covered with medals that Bobby has won both as amateur champion and as well as professional including the world's championship, and he goes through an ice-jumping stunt over chairs. Then comes an exhibition of fancy didoes by Burke and Blue, with McLean then showing marvelous agility within a remarkable short space and also putting amazing speed into his short turns. So swift and un-Hippodromic (coined to meet the emergency) is this finale that the Palace crowd involuntarily

applauded him like mad. A natural skater, fearless and fast, is Bobby McLean. He's entitled to the championship palm.

MARK.

Imitations Hold Up Act of Bernard and Garry

Why the deuce these boys with the tan-faces a la octoroon hue wear straw hats, gloves and Tuxedos and then insist upon working before an olio drop showing a huge fireplace with logs all ready to be fired to stave off the wintry winds is beyond mortal ken? But that is exactly what Bernard and Garry did at their Colonial opening Monday night. The idea may have sounded like a world-beating idea in the parlor but it was all wrong at the Colonial. We asked Chris Egan if the house was to blame for the drop being there and he replied that the boys insisted that it be used instead of a street drop or some other "exterior" more suitable to the style of dress. It would have been better had the straw katy-and-glove scheme been discarded, but gosh the boys are sure looking nice in those harbingers of the days when park stolls and barefeet are preferred to winter weather. However, the boys got along nicely once they sung into their song imitations of Eddie Leonard, Eddie Cantor, Belle Baker and Al Jolson and which whether they were good, bad or indifferent appeared to strike a happy chord with that Colonial audience. They opened with a duet of *I Love the Land of Old Black Joe*, which was followed by a parodied layout to the tune of *She's the Only Girl Who Made Me Cry*. The boys held the "No. 2" spot and got over all things considered which embraces straw lids and a log-wood fireplace.

MARK.

GOOD HOLIDAY BILL AT THE HAMILTON

Patricola and the Dooleys Feature Program

William and Gordon Dooley are headlining at the Washington Heights house this week but it remained for Patricola who filled in for Joe Cook to carry off the stellar honors. The bill was a typical holiday offering consisting of melody and mirth.

Hurio opened the bill with a series of hair raising stunts on a flying trapeze. His offering was well received. Sissle and Blake were spotted second. They got away to a flying start and found the going smooth. Both are clever performers and are past masters in the art of putting over a song. Their closing number, *On Patrol In No Man's Land*, was excellent. "The Fall of Eve," a comedy playlet with an excellent cast, registered with big results.

When it comes to appearance, personality and pep we gladly doff our hats to Patricola. She is a real artist. All of her numbers were enthusiastically received, the one entitled *Moonshine Made a Wild Woman of Me*, almost causing a riot. After her first number she had the field to herself and breezed home an easy winner. The Casinos danced their way into popular favor.

Jim and Betty Morgan followed in intermission. They presented a neat

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Happy Hotentot	Patricola
In the Land of Old Black Joe	Bernard and Garry
Japanese Sandman	Eva Shirley
That's How You Can Tell They're Irish	Clara Morton

little offering. William and Gordon Dooley in *The Two Vagrants* worked hard to please and succeeded. They have an elaborate production, the wardrobe and sets being gorgeous. The Dooleys are assisted by a capable company, including a chorus of six comely girls who had very little to do.

The Girard Brothers, presenting a series of equilibristic feats, closed the show.

GILLESPIE.

EVA TANGUAY COMES TO THE ALHAMBRA

George Choos' "The Eyes of Buddha" is Artistic

Despite the conspicuous absence of dance offerings at the Alhambra this week, the presentations ranged from the fair to the smooth, subtle and truly hilarious. The deluge of applause that greeted cyclonic Eva's return to New York with brand new material of original and Tanguay-esque numbers once again reveals the colossal popularity of this eccentric comedienne.

As in the past, her costumes arouse unusual comment from the audience because of their bizareness and grotesqueness—and oh—the figure of Eva a-galloping on the lion which serves as the decoration for her new drop is well executed, with an exotic feeling apropos of the artist herself.

Harry Cooper in comedy and songs manages to hold his own, although he is rather handicapped by the mirthful act that was presented by Frances Rice and "Pop" Ward and which preceded his turn. Miss Rice mimics several well-known stage personalities, memorable of which were David Warfield, Eddie Foy, Belle Baker, Irene Bordoni, and a clever impersonation of *Nasimova*, in the climax of the Russian artist's "Ception Shoals" play.

"The Piano Tuner" is an acrobatic playlet with Charles O'Donnell and Ethel Blair and is very well received. Another acrobatic offering is presented by the Girard Brothers act, excellent equilibrists, who are unrivalled in their line of endeavor.

Adelaide Herrmann, the widow of "Herrmann the Great," opened the bill with a new series of mystery problems, and was followed by Lucy Bruch, a little fiddler that can stand a great deal of polish and training.

The surprise of the bill was George Choos' latest playlet, beautifully staged, "The Eyes of Buddha," portrayed by a company of fifteen talented and long rehearsed players. Mr. Choos has a good narrative to work with—from the pens of Milton Hockey and Howard J. Green, with melodies by Walter L. Rosemont—and he made the most of it. It is really a work of art.

There is a Japanese "Dance of the Fans" number that will compare favorably with a dance number in any current Broadway production—and well it might—as it was conceived and coached by Michio Ito,

the Michel Fokine of the Orient. This terpsichorean bit serves to introduce a very melodious number, "One Little, Two Little Girls," which was received so enthusiastically that the producer would do well to make it the musical theme of the production.

SCHWAR.

EDWARDS REVUE HEADS ROYAL SHOW

June Mills Makes Her Debut in Bronx Neighborhood

While the biggest interest was centered in the Gus Edwards Revue, headed by Gus himself, ably assisted by the Furness Sisters and the dancing phenomena, Chester Fredericks, there also was due consideration for June Mills who was making her debut in the Royal and who was splendidly received with her classy "single."

Jack Duffy and his new act did well and Jack seemed perfectly satisfied with the results while Tim and Kitty O'Meara danced their way into the good graces of the uptown crowd.

Jean Boydell was applauded for her topical numbers which included *Bamboo Isle*. With an unbeatable array of numbers sung only as Irving and Jack Kaufman can sing them there never was any doubt as to what the returns would be.

June Mills was assisted by a man working from the pit and her numbers touched a responsive chord.

The Paul Decker act, "—And Son" held close attention, the little sketch proving both entertaining and interesting. The cast worked hard to please.

The show was opened by Van Cleve and his trained four-legged artist, Pete and this turn gave the show a flying start. Closing the first part was the Decker act while in the final spot appeared the Edwards Revue.

The Edwards act not only dressed the stage up like a million dollars but Edwards himself, the Furness Sisters and that amazing dancer, the diminutive Fredericks had the house applauding enthusiastically.

The Royal audience remained until the last number and enjoyed every minute of the Edwards Revue.

MARK.

Stern & Co. Dissolved

An announcement issued jointly by Joseph W. Stern and Edward B. Marks, music publishers of many years' association, states:

"Notice is hereby given that the firm of Jos. W. Stern & Co. has this day been dissolved by mutual consent, and that the interest of Mr. Stern has been acquired by Mr. Marks, who will continue the business at 102-104 West Thirty-eighth Street, New York, under the name of Edward B. Marks Music Company."

Sousa Going to Mexico

Harry Askin, manager of Sousa's Band, and Hans Volz have left New York for a trip through the Southern states and into Mexico, Central and South America, Cuba and Porto Rico to pave the way for one of the longest tours ever made by John Philip Sousa and his Band. The tour will mark the twenty-ninth season of the band, which will be heard for the first time in Mexico and the Latin American countries.

Page Johnny O'Connor!

MYLES McCARTHY, who is taking a troupe of artists on a tour of the world, slips us the following anent Waikiki Beach.

Honolulu, T. H., Dec. 18, '20.

Dear Johnny:

We have covered the first leg of our journey to the Orient. Honolulu (sometimes called the "Paradise of the Pacific") is considered a Paradise by the shop keepers and a heavenly glow o'er casts their features as each boat load of tourists step ashore. There is a reason—tourists are the natural prey of every storekeeper, native and hotel proprietor on the islands. Junk, made in Connecticut and down East generally, is exhibited here as native product. From the bunch of mixed breeds at the docks (who sell you the leis at so much per laze) to the bandit who soaks you one dollar for a block and a half trip in an auto, your visit is one happy dream of dodging sellers of SOMETHING.

I looked for that "genial, home-circling - arms - outstretched - please - come - and - eat - at my table," welcome so widely advertised and never experienced. True, there are desultory 'phone calls, asking if you feel all right after your voyage from the States, but there is

A Sense of Wishing

the 'phone call would be a short one, on the part of the caller. Like the maxim of the Japs, as expressed in A Daughter of the Gods, "Nothing for nothing is given here."

Yes, there were brown native boys (about six of them) at the landing, waiting to dive for coins, thrown over by the passengers who were out for romance; woe betide these passengers, they found everybody here diving for money.

But from the viewpoint of one who comes here to get the money, nothing doing, unless he happens to be a theatrical person and has something to show. Here is where Honolulu really shines. A good show will get action. A week is about all a company is good for, then to Hilo, where one can see the volcano, Maui, where one can look at sugar growing in cane form, thence back for

Another Short Stay

at Honolulu—but, after that, de-camp, or the prices will eat you alive.

Sketch artists, or those having short playlets, will find everything ready made for them. The several theatres at the forts will play anything of value. Two-people skits can get from fifty to one hundred dollars a night, and then go over the ground again with another sketch if the first one happens to suit. Singers are in demand. Novelty acts can make expenses. About \$450 a week should be the returns for acts that can do more than one turn. Three weeks on this basis will clean up all the forts and barracks.

Waikiki Beach—famed the world over, in story and song—is not what

it's cracked up to be. Coney Island has it skinned a mile, and I'm not influenced from too much of an American standpoint either—as a matter of fact I consider Coney Island one of our poorest beaches, but Waikiki is a joke.

Our next stop is Yokohama.

MYLES McCARTHY.

Regular Guys

He's gone.

Forgotten already perhaps by some, but always to be remembered by many. During life he had two hobbies: to look after the other fellow who couldn't look after himself and to neglect himself, whom he should have looked after.

His spare time was spent in the various city institutions, visiting the ill and helping cheer the incurable.

His wit burned like caustic, and his laughs often forced tears, but his was genuine wit notwithstanding.

Out in the West they loved him.

Here in the East he was adored.

He gave plenty and took little.

His Friends Were Many

and he borrowed from them to give to others.

He lived in seclusion. He was touted as being wealthy. He was wealthy. Not perhaps in worldly goods, but wealthy nevertheless.

His finish was tragic. He dies struggling for air—struggling for air in a tiny airless room.

His funeral service was held in the Grand Lodge Room of the Elks Club, the club he loved dearly, the club he did so much to make the greatest club in the world.

Old timers came from all sections of the country to throw the Amaranth of undying friendship on his bier. At the head of his casket stood a cross of tears from Eddie Foy, his closest pal in life, his saddest friend in death.

Eddie Leach read the customary eulogy, and while the last strain of the organ pealed *You Are Gone, But Not Forgotten*, and as Leach in a tearful tone stretched forth his hand, and said, "Good-By, Barney, Good-By Pal," he echoed the sentiments of every one present, for J. Bernard



POLLY WALKER

The vivacious little vaudevillian who is Doc Baker's principal assistant in the Moore and Megley act, "Flashes"

Dylln was one of the most regular pals

Who Ever Toyed

with a stick of grease paint.

A FRIEND is one who would give unto others that which he needed most himself.

Dylln was a friend. May he Rest In Peace.

Did You Know That

Harry Tighe and Edna Leedom are husband and wife? They were married just prior to coming into their present New York route.

Lew Hilton for some sixteen years one of the principal comedy stand-byes of the Hurtig & Seamon burlesque shows was headed for vaudeville? Yes he had the doctor's order to quit the strenuous treadmill of the burlesque and H. & S. tried to get him to stay. He is joining Ned Norton in a brand new

act shortly to be seen in the New York houses.

Harry Jolson was a show star for one day? Yep. He joined a troupe sponsored by Joe Woods and entitled "Oh, Dearie, Dearie" that opened and closed Christmas night in Schenectady. Woods recruited a bunch of vaudevillians and they got into Schenectady all right. It neither snowed nor rained but dark clouds hovered all over the town and the theatre was in pitchdark gloom when the manager refused to let the show open and a sheriff dropped in to attach the receipts on an old account that Joe thought was outlawed years ago. But finally the show was permitted to open at night. The audience started walking out in platoons and detachments, stopping at the b. o. and demanding their money back. Wow! About fifteen per cent of the house was there when the curtain finally rang down. The troupe got out of Schenectady without any Christmas wreaths placed upon their brows. There were no carols sung for Woods but requiem was sounded in the theatre lobby by the audience that remained to lament the end of an imperfect day.

That the Bowman Brothers, James and William T., have returned to vaudeville? For a long, long time the "Blue Grass Boys" had sidetracked the varieties while Bill disported himself with credit during the recent political campaign.

That Walter Kelly, "the Virginia Judge," was making Victrola records? While rather an experimental proposition at first the records have been great favorites from the start and now the Judge is considered a Vic surefire comedy cracker.

5 YEARS AGO TODAY 20 YEARS AGO TODAY

Otis Skinner Appears in "Cock o' the Walk" at the Cohan Theatre.

"Ruggles of Red Gap" Is Produced at the Fulton with Ralph Herz in the Title Role.

Maude Adams Revives "Peter Pan" at the Empire.

Paramount Releases "The Immigrant" Starring Valeska Suratt.

Dillingham Produces "Stop! Look! Listen!" at the Globe with an All-Star Cast.

"Lady Huntsworth's Experiment" Is Produced at Daly's with Cast Including John Mason, Grant Stewart, William Courtenay, Hilda Spong, Cecelia Loftus and May Robson. Weber and Fields Present Burlesques on "The Gay Lord Quex" and "The Royal Family."

"Ben Hur" Opens the new Colonial Theatre in Boston.

Olga Nethersole Appears for the First Time in "Magda" in Washington.

In the Song Shops

BY MARK VANCE

M.P.P.A. Achieves Great Task—Berlin Inc. Plans Big Year—Ed. W. Marks at Helm of Stern Company



E. C. MILLS

Executive Secretary of the Music Publishers' Protective Association, who within one year's actual time has achieved wonderful results for the big organization he represents. Mills came east from Oklahoma and was attached to the general executive staff of the Vaudeville Managers' Protective Association. He became a living, active unit of the M. P. P. A. with the result that a year ago he was given full charge of the inner workings of the Association. Mills is extremely modest, quiet and unassuming and what he does he does quickly and effectively and all in the interests of the Association. There's no red-fire ballyhoos about Ed. Mills. He goes after results and gets them

NOW that the new year of 1921 has been ceremoniously and duly ushered into power it will not be amiss at this day and date to briefly chronicle some remarkable achievements of the Music Publishers' Protective Association and putting into print proof that the Association has been an amazing factor in doing a world of good for the composer and writer, the publisher and jobber, the dealer and everybody having anything to do with any branch or part of the music business.

To get a résumé of the M. P. P. A. work

For the Year of 1920

we asked E. C. Mills, executive secretary of the Association, and one of the liveliest wires in the city of New York when it comes to doing things and doing them at the right time—(permit us to use a little slang advisedly at this juncture: Ed. Mills is a square guy—a regular—whose motto is “a fair deal to everybody”) and he obliged us in just the sort of way that will convey to our readers just what we wanted. So here goes: (1) the stopping of payment to artists for singing songs; (2) negotiating for standard contracts and the regulating of the relationship of publishers with the mechanical people; (3) the registration of titles which brought about a clarification of chaotic conditions; (4) the protection of copyrights and the prosecution of infringements; (5) the interchange of credit information and the regulation of credits; (6) the making of collections of poor accounts; (7) the

discontinuance of returns and the abolition of the policy of sending music upon consignment; (8) the introduction and protection of American music and the copyrights in Cuban and South American markets; (9) the establishment of *entente cordiale* with the writers through and the American Society of Composers, Authors & Publishers; (10) acting for the members of the Association in bankruptcies, receiverships and trade troubles; (11) a closer relationship between so-called “standard” and “popular” publishers (many of the former during the year having come into this Association which was originally organized by and for popular publishers). There are other accomplishments but these form a list of the greatest, which speaks volumes for the activities of the Association. The

M.P.P.A. Devotes

itself to the protection of the interest of its members in any and every connection. It functions aggressively and immediately. If Mr. Mills who is at the helm of the Association wasn't such a modest chap we would say a lot of nice things here and give him a world of credit for having accomplished so much during his year's active connection with the Association but he asked us to omit his name entirely and give all the credit to the Association which he says did all the work and made possible the tremendous success that it has obtained through the cooperation and harmony given by the members. As Mills puts it “the Association is out for a fair deal for itself as well as giving the other fellow the same thing.” So in the passing we want to stick a pin right here and give three merry New Year's whoops for Ed. Mills. He's a wonder worker and always has his nose at the grindstone and that grindstone first and last is the Music Publishers' Protective Association.

To the M. P. P. A. and the energetic wideawake Mr. Mills goes our heartiest wish for another mighty bright and successful new year. For its success means untold happiness to the members individually and collectively.

Ere Father Time

Has Cut Down 1921

the men and women connected with the music publishing house of Irving

Best Selling Music Rolls

Q-R-S—Whispering, The Japanese Sandman and Feather Your Nest.
REPUBLIC—Avalon and Whispering.

Berlin expect to score a long list of successes for the Berlin Shop and they have resolved to put their shoulders to the wheel in booming, exploiting and plugging for some new numbers that look like astonishing

popularity winners as well as corking money makers. To start with, *Irving Berlin*, in excellent health and greatly refreshed by his recent trip overseas and gratified over the way his company has maintained a steady topline stride during the year just ended, looks forward to a greater and more successful year and plans to have his writing and composing hand more in evidence than ever. And Mr. Berlin, who is generous and gracious of heart and whom success has not turned into an upstage and snobbish individual, is going to give all of the writers associated with him every chance to make fame and money during the new year. We had quite a chat with *Bob Crawford*, one of *Saul Bornstein's* right hand bowers, re-

Best Selling Sheet Music

FOX TROTS—I Love You Sunday; Avalon, Remick; Any Time, Any Day, Anywhere, Maurice Richmond.
BALLADS—Whispering, Sherman-Clay; Old Pal Why Don't You Answer Me, Waterson-Berlin-Snyder; Rock-a-Bye Lullaby Mammy, Waterson-Berlin-Snyder.
WALTZES—That Naughty Waltz, Forster; Alabama Moon, Sam Fox.

garding the outlook for the new Berlin year. Emphatically and exceedingly enthusiastic, he fairly glowed over some of the new “naturals” now on their way to make the Berlin Company lead the way a la bellcows. One of the first songs to be mentioned is *My Mammy*, which is the combined work of *Joe Young*, *Sam Lewis* and *Walter Donaldson*. Only recently were Messrs. *Young* and *Lewis* added to the staff and the first fling out of the songwriting box they slam a winner into the Berlin catalogue. *Crawford* tells us that when he first heard of the title he expected one of the oldtime and familiar lullaby songs, but once he heard the music and lyrics became one of its best boosters. So good it is that it no sooner is published than the *Kaufman Brothers*, *Clark* and *Bergman*, *Henry Santrey* and the *Creole Fashion Plate* hurry to install it in their stage routines.

Then there is

One that Mr. Bornstein

heard at *Reisenweber's* one night and which he made haste to land for the Berlin list. It is entitled *Rosie, Make It Rosy For Me*, which was composed by *J. L. Merkur*, former musical director at *Reisenweber's*, with words supplied by *Grant Clark*. By way of showing *Berlin's* good nature, he declared that it is one of the best numbers upon the Berlin list. Then *Mr. Berlin* has one of his new numbers—

Mr. Berlin always writes and composes all of his individual numbers—which has been labeled *Lindy* and which has all indications of being another one of *Berlin's* “Naturals.” Others upon the Berlin catalogue are *I'm Saving Up My Dough For Ray and Me* and *Everybody Knows*, a waltz ballad by *Roy Ingraham*. Other songs will come, but these will start off the new year with a bang. *Mr. Berlin* incidentally is spending his spare moments writing a new revue that is expected to open up the New Music Box Theatre that he and *Sam H. Harris* are building in 45th Street as well as new shows with *George V. Hobart* and *Rida Johnson Young*.

IS THAT SO!

J. Bernard Dyllyn has passed over The Great Song Divide. When his genial and charitable soul departed this mundane sphere it lifted a “regular guy” right out of the merry old Broadway. If he got a cent he always found some poor chap at his elbow in need of its comforts and *Dyllyn* passed it over with a cheerful “help yourself” and gave no thought of his own wants. *William Jerome*, one of New York's oldest and most famous songwriters, told us in front of the Palace Monday afternoon that *Dyllyn* was a prince chap and that he should never be forgotten by *Tin Pan Alley* or *Vaudeville*. And *Billy* said *J. Bernard* became internationally famed for the way he sang *Edward Harrigan's* song, *Never Take the Horseshoe From the Door*.

Best Selling Records

COLUMBIA—Fox trot, Avalon (A3322); Art Hickman Orchestra; song, Whispering (A3323); Frank Crumit and William Davidson.
EDISON—Fox trot, My Sahara Rose (50685), Wadsworth-Weidoff Quartette; song, They Love Jack (82193).
PATHE—Fox trot, Feather Your Nest (Pathe 22447), Bennie Krueger's Orchestra; song, Avalon (22449), Ernest Hare.
VICTOR—Fox trot, I Love You Sunday (18701), Benson Orchestra; song, That Naughty Waltz (45203), Olive Kline-Elsie Baker.

And *Jerome*, who is a generous wholesouled man himself, always grateful for anything done for him in the way of newspaper praise, dropped into the Palace to hear *Patricola* score a whale of a success with two of his songs, namely, *Happy Hot-tentot* and *That Old Irish Mother of Mine*. And then that reminded us that *Jerome* is the author of that recent hit *If they Take the Sun Out of Sunday* which is being used by many “big timers.”

In rendering *Feather Your Nest* with his accordion atop the Amsterdam Theatre with the “Ziegfeld Midnight Frolic” *Phil Baker* has placed the music in a minor key and inserted a few bars of old Hebraic airs. It is rumored that *Bakerized* idea is sure to hit vaudeville with as much of a bang as the time-worn jazz.

GREETINGS

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With my best wishes to everyone

**IRVING
BERLIN**

NEW YEAR'S, 1921

Fashions From

By Mlle. Rialto

PALM BEACH is once more calling to those who would avoid the wintry blasts of Manhattantown, and, now that Christmas festivities are past, the world of crisp organdies and trim sport suits seem particularly alluring. All the Avenue shops, recently brilliant with gift suggestions, now display the charm of

Frocks for Southern Wear

in really intriguing fashion. There are natty little skirts and sweaters for morning, dainty voiles, silks, and crepes for afternoon, and filmy dance frocks for evening. And among them all predominates a note of simplicity, even though many are direct copies from the styles of days long past. In particular, a new shade will be noticed, and one which should prove most popular, for it is becoming to both blonde and brunette alike. In name is

Sunshine Yellow

A name which in itself should appeal. In a recent display of summer frocks a smart sport suit was shown in this shade. It was of a homespun material and used a jaunty jacket, of medium length, while a short and fairly full skirt added to its effectiveness. A broad brimmed hat of this same bright yellow added a becoming note. And, by the way, the

Return of the Broad Rimmed Hat

has made happy the heart of many a young Miss. Of course, in winter time fur coats for street wear, the becoming toque is always much in favor, but there is something about the drooping brim of the broad hat that is pleasing to both maid and man. And this year hats promise to be particularly drooping and beguiling. Taking the place of the wreath which added a decorative touch last season, the ribbon bow and long streamers now succeed in making a beautiful bit of trimming. But then,

The Ribbon Bow Trimming

does not confine itself merely to large shade hats. No, indeed. For there is the walking hat of taffeta displayed for the first Spring attire and it is made smart by a chic bow on the side which displays one loop considerably longer than its sisters and gives a coy and charming touch. One hat of this description, featured in a Fifty-seventh street shop window, was in turquoise blue taffeta and was really quite delightful. Then, too,

The Worsted Trimming

also ranks high in feminine favor and is found brightening many a spring hat. In a shop noted for its smart sport apparel, a really stunning hat and scarf, suited for the homespun suit and trim walking ox-fords, held the feminine eye just a few days past. The hat was of a bright coral, dimmed faintly by a grey and white worsted trimming while a scarf in the same dashing shade had bars of the worsted worked in in artistic fashion.



MAE BURNS

The quintessence of chic is found in this lovely afternoon frock of Moon Glo Satin designed by the Goodman Costume Co. The waist is cut low and the becoming reverse discloses a gilet of fine lace. The skirt falls in pleats and the girdle which has long loops and tassels is embroidered in white wool.

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

The Footlights

Worsted Embroidery on Dresses

still forms a popular bit of trimming. Many a simple frock, adorned by gay and original designs worked out in mixed worsted achieves a distinction otherwise lacking. And now, along with our embroidery of silks and worsted comes

The Fad of Applique

on many of the new Spring models. Taffeta frocks made on simple and graceful lines, with skirts slightly fuller, are now made colorful by appliques in broadcloth and other materials in contrasting shades. These are really stunning little dresses and promise to become very popular with fashionably attired misses and matrons. In one model glimpsed recently, the gown was made of dull blue silk, with a plain waist, fashioned slightly along Russian blouse lines, while the skirt, short and fairly full had an applique

In Bright Rust Shade

which reached half way to the knees. A dainty pattern made colorful the outline of the round neck, while full bell shaped sleeves had deep cuffs effectively appliqued in the same manner. A tiny belt, and long tabs hanging at the left front, also contributed a colorful note. These tabs, whether they be broad or short add a finishing touch to many a smart gown. Frequently the

Sashes Contribute the Dashing Note

and make distinctive the entire frock. These sashes are broad at times and are made of exquisite Persians and Chinese patterned ribbons.

The national costumes of many European countries are now serving a fashionable purpose, and are being copied by exclusive shops for spring and summer outfits. This was particularly noticed in the musical comedy, "Lady Billy," in which the costumes, worn by members of a dancing chorus, were

Designed by Bergdorff-Goodman

and which were exact copies of the Roumanian national costume. Brilliant in coloring, and with lines well within the bounds of our modern gowns, these Roumanian dresses were well worth copying by the person who would wear unique and dashing frocks. Particularly well worth remembering are they for Southern wear, where unusual styles are most in demand. And, while the frocks for Southern wear are again mentioned, a very smart little gown in bright red organdie is recalled to mind. This red organdie,

Dotted in White

formed a sort of over dress, with an under skirt of crisp white showing beneath through the open front and shorter tunic, while the waist also revealed white in a tight bodice, mostly hidden by a severe waist of open in front of the red dotted material. A broad sash bow, collars and cuffs, and of the white, also united in creating a dashing gown, while a broad brimmed hat of red straw, trimmed with a broad white velvet sash and bow finished a chic outfit.



BARBARA DEANE

A stunning utility evening wrap worn by Miss Deane of "Sally." It is of simple design made especially for the woman who needs something simple yet smart. The wrap is made of

Sym-Fa-Ni, a gorgeous silk fabric in metal effect, lined with Moon Glo Satin in harmonious color and trimmed with blue wolf fur just now in popular favor. The design is by Philip Mangone Co.

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CHICAGO

"813"

Robertson-Cole Presents Clever Mystery Play

Adapted from the Arsene Lupin Story "813." By Maurice Leblanc. Directed by Scott Sidney. Released by Robertson-Cole

Robert Castleback.....	Ralph Lewis
Baron Ribeira.....	Wallace Beery
Arsene Lupin.....	Wedgwood Nowell
Formerie.....	J. P. Lockney
Chapman.....	William V. Mong
Gerard Baupre.....	Colin Kenny
Gourel.....	H. Milton Ross
Doudeville.....	Thornton Edwards
Prefect of Police.....	Frederick Vroom
Marco.....	Mark Fenton
Dolores Castleback.....	Kathryn Adams
Genevieve.....	Laura LaPlant
Vashti Seminoff.....	Vera Steadman

Cleverly maintained mystery? We'll say so! "813" is one of the best directed mystery stories that has ever been projected on the silver sheet. It contains all the ingredients the formulae for such stories find necessary. Excitement that entails murder, intrigue, and battling of wits.

There is everything one could wish for; and there is more. There is the complicated plot of Maurice Leblanc that at the time of its publication and since then has become so famous. "813," as originally conceived, was written as the sequel to the "Adventures of Arsene Lupin," the arch criminal. It is in this feature that the gentleman burglar comes back, not once more to pillage and plunder but to do good for his countrymen and for France. It is a glorious masquerade he carries on, baffling everyone, and to the credit of the director (who is to be highly congratulated for his excellent results in every direction).

There is an indescribable pleasure that goes with the witnessing of the unwinding footage of this film;



there is a new sympathy for this man who has gained such a notorious name for himself. Perhaps it comes from the fact of the vast publicity Arsene Lupin received before he had any idea of adorning the screen.

Is there need to narrate the story? It is sufficient to say that Arsene Lupin has come to life as he never lived before. It is enough to say that he is intelligently interpreted and supported with enviable talent by the cast, who also bring to life "Marco" and "Gourel" and the rest. MARGOLIES.



Above, Wedgwood Nowell as Arsene Lupin in "813" (Robertson-Cole) comes to the aid of Kathryn Adams

Above right, having the gentleman in his power Wedgwood Nowell presents a bit of evidence to him

At the top of the page, Wedgwood Nowell surreptitiously unloads a deadly weapon in "813" (Robertson-Cole)

At the right Kathryn Adams listens to a few well-chosen words of love from Mr. Nowell as Arsene Lupin

Presenting the Motion Picture

By S. L. Rothafel

EVERY now and then—and much too seldom in fact—a brilliant meteor flashes on the horizon of the dramatic world and then disappears, but to those who have witnessed its appearance, its brilliant incarnation remains a scarlet memory. Such a meteor of the motion picture world is "Passion," that intimate and wonderfully told story of Madame Du Barry

Which Was Destined

for an all too brief stay at the Capitol Theatre.

The production itself is one which will deserve an individual page when the history of motion pictures is written. It is a beacon light on the brilliant trail of motion picture production.

For many weeks before the presentation of the picture, we had been at work on the building of the score, devoting the most elaborate attention to every minute detail, so that the result would be worthy of the tremendous drama of the production. It entailed

Careful Research

into the music of the period, discriminate selection of appropriate themes and the weaving and interweaving of these themes into a fabric of musical beauty and brilliance.

The motion picture lends itself wonderfully to the adaptation of music and therein lies its power as a medium for the introduction of good music to the large public who come to the motion picture theatres for entertainment. Each year

This Public Increases

and in its increase is embodied a broader understanding and a greater appreciation for good music. The appeal and charm of the picture is that it permits full scope and sway for the imagination and this is where music functions in its relations to the picture, for music heightens the imagination and paints the picture for you.

I think that the motion picture

Has Done More

to cultivate a popular taste for good music in this country than have all the symphony orchestras since their inception. Let us take the Capitol Theatre for instance—whose architectural beauty and magnificence is an inspiration in itself. There is no other theatre in the world which can house so many people during a week's performance, neither is there a form of entertainment—musical or dramatic—which makes its appeal to so large a portion of the amusement-seeking public. No symphony orchestra can play in a respective performance to any such number of people as come to the Capitol in a single day—both because of its physical limitations and the limited class of the public that attend the symphonies.

This then is the contribution of the motion picture to the world of music.

It Supplies a Bridge

to a new world of wide vistas and unexplored beauty and delight.

To knowledge of the art of presentation I try to bring an insight to the psychology of audiences. I study

the conditions that would influence in the slightest degree the success of the entertainments and shape and build the programs to meet the present demands and contingencies.

The psychological application to this type of entertainment has broadened its scope so much that today its possibilities are almost unlimited.

It Covers the Field

of music, general news, topics of the day, drama, comedy, travel tours, ballets and these interpreted by the coordination of music, interpreted with light, color, and architectural beauty have served to establish a new type of entertainment, of a distinctive atmosphere and a high standard.

It has a universality of appeal. There is something which must appeal to both youth and age, to those interested in the simple things and those who find pleasure in the classical. Americans live at a rapid pace, but America's taste for entertainment is, I believe, every bit as fine as anything the more leisurely theatrical paths in Europe have to offer.

The American is appreciative of the beautiful

But He Is Impatient

and he will not sit through a long and tedious performance, no matter how artistic. He wants his entertainment quickly and well done and that is why this type of performance which changes with such rapidity and such diversion, at the same time supplying every element of artistic entertainment, has met with such popularity.

Years ago, when I presented my first moving picture show behind a barroom in a mining town in Pennsylvania, I dreamed of the day when a theatre larger and more beautiful than anything ever built would house the presentation of a new form of entertainment

Grown From the Seed

of the crude "movie" of those nickelodeon days.

The germ of the idea first came to me when with perfect confidence in the great future of the motion picture, I thought of a manner of presentation in which the best results could be obtained. I first tried out the idea in the West, where it met with instant success. I then

Brought It to New York

where at the Regent Theatre was shown the first stage of motion picture entertainment as we know it today, with appropriate music, harmonious lighting effects and appropriate accompanying features. Continuous experiments, constant application, and the developing of those elements which I found successful, brought the presentations to its first house on Broadway, the Strand, and subsequently the Rialto and Rivoli.

There is

A Human Element

in my organization that I never lose sight of, and I believe devoutly in the strength of organization and the power of "esprit de corps."

A good musical organization, with each member coordinating and working in perfect harmony can rise to unlimited

Heights of Achievement

Each musician in the orchestra is an individual artist, not a mechanic and

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EDITH STOCKTON

Who has just finished playing one of the leading roles with Alice Brady in her forthcoming Realart picture, "Out of the Chorus"

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"813"

Robertson-Cole Presents Clever Mystery Play

Adapted from the Arsene Lupin Story "813." By Maurice Leblanc. Directed by Scott Sidney. Released by Robertson-Cole

Robert Castleback.....	Ralph Lewis
Baron Ribeira.....	Wallace Beery
Arsene Lupin.....	Wedgwood Nowell
Formerie.....	J. P. Lockney
Chapman.....	William V. Mong
Gerard Baupre.....	Colin Kenny
Gourel.....	H. Milton Ross
Doudeville.....	Thornton Edwards
Prefect of Police.....	Frederick Vroom
Marco.....	Mark Fenton
Dolores Castleback.....	Kathryn Adams
Genevieve.....	Laura LaPlant
Vashti Seminoff.....	Vera Steadman

Cleverly maintained mystery? We'll say so! "813" is one of the best directed mystery stories that has ever been projected on the silver sheet. It contains all the ingredients the formulae for such stories find necessary. Excitement that entails murder, intrigue, and battling of wits.

There is everything one could wish for; and there is more. There is the complicated plot of Maurice Leblanc that at the time of its publication and since then has become so famous. "813," as originally conceived, was written as the sequel to the "Adventures of Arsene Lupin," the arch criminal. It is in this feature that the gentleman burglar comes back, not once more to pillage and plunder but to do good for his countrymen and for France. It is a glorious masquerade he carries on, baffling everyone, and to the credit of the director (who is to be highly congratulated for his excellent results in every direction).

There is an indescribable pleasure that goes with the witnessing of the unwinding footage of this film;



there is a new sympathy for this man who has gained such a notorious name for himself. Perhaps it comes from the fact of the vast publicity Arsene Lupin received before he had any idea of adorning the screen.

Is there need to narrate the story? It is sufficient to say that Arsene Lupin has come to life as he never lived before. It is enough to say that he is intelligently interpreted and supported with enviable talent by the cast, who also bring to life "Marco" and "Gourel" and the rest. MARGOLIES.



Above, Wedgwood Nowell as Arsene Lupin in "813" (Robertson-Cole) comes to the aid of Kathryn Adams

Above right, having the gentleman in his power Wedgwood Nowell presents a bit of evidence to him

At the top of the page, Wedgwood Nowell surreptitiously unloads a deadly weapon in "813" (Robertson-Cole)

At the right Kathryn Adams listens to a few well-chosen words of love from Mr. Nowell as Arsene Lupin



Presenting the Motion Picture

By S. L. Rothafel

EVERY now and then—and much too seldom in fact—a brilliant meteor flashes on the horizon of the dramatic world and then disappears, but to those who have witnessed its appearance, its brilliant incarnation remains a scarlet memory. Such a meteor of the motion picture world is "Passion," that intimate and wonderfully told story of Madame Du Barry

Which Was Destined

for an all too brief stay at the Capitol Theatre.

The production itself is one which will deserve an individual page when the history of motion pictures is written. It is a beacon light on the brilliant trail of motion picture production.

For many weeks before the presentation of the picture, we had been at work on the building of the score, devoting the most elaborate attention to every minute detail, so that the result would be worthy of the tremendous drama of the production. It entailed

Careful Research

into the music of the period, discriminate selection of appropriate themes and the weaving and interweaving of these themes into a fabric of musical beauty and brilliance.

The motion picture lends itself wonderfully to the adaptation of music and therein lies its power as a medium for the introduction of good music to the large public who come to the motion picture theatres for entertainment. Each year

This Public Increases

and in its increase is embodied a broader understanding and a greater appreciation for good music. The appeal and charm of the picture is that it permits full scope and sway for the imagination and this is where music functions in its relations to the picture, for music heightens the imagination and paints the picture for you.

I think that the motion picture

Has Done More

to cultivate a popular taste for good music in this country than have all the symphony orchestras since their inception. Let us take the Capitol Theatre for instance—whose architectural beauty and magnificence is an inspiration in itself. There is no other theatre in the world which can house so many people during a week's performance, neither is there a form of entertainment—musical or dramatic—which makes its appeal to so large a portion of the amusement-seeking public. No symphony orchestra can play in a respective performance to any such number of people as come to the Capitol in a single day—both because of its physical limitations and the limited class of the public that attend the symphonies.

This then is the contribution of the motion picture to the world of music.

It Supplies a Bridge

to a new world of wide vistas and unexplored beauty and delight.

To knowledge of the art of presentation I try to bring an insight to the psychology of audiences. I study

the conditions that would influence in the slightest degree the success of the entertainments and shape and build the programs to meet the present demands and contingencies.

The psychological application to this type of entertainment has broadened its scope so much that today its possibilities are almost unlimited.

It Covers the Field

of music, general news, topics of the day, drama, comedy, travel tours, ballets and these interpreted by the coordination of music, interpreted with light, color, and architectural beauty have served to establish a new type of entertainment, of a distinctive atmosphere and a high standard.

It has a universality of appeal. There is something which must appeal to both youth and age, to those interested in the simple things and those who find pleasure in the classical. Americans live at a rapid pace, but America's taste for entertainment is, I believe, every bit as fine as anything the more leisurely theatrical paths in Europe have to offer.

The American is appreciative of the beautiful

But He Is Impatient

and he will not sit through a long and tedious performance, no matter how artistic. He wants his entertainment quickly and well done and that is why this type of performance which changes with such rapidity and such diversion, at the same time supplying every element of artistic entertainment, has met with such popularity.

Years ago, when I presented my first moving picture show behind a barroom in a mining town in Pennsylvania, I dreamed of the day when a theatre larger and more beautiful than anything ever built would house the presentation of a new form of entertainment

Grown From the Seed

of the crude "movie" of those nickelodeon days.

The germ of the idea first came to me when with perfect confidence in the great future of the motion picture, I thought of a manner of presentation in which the best results could be obtained. I first tried out the idea in the West, where it met with instant success. I then

Brought It to New York

where at the Regent Theatre was shown the first stage of motion picture entertainment as we know it today, with appropriate music, harmonious lighting effects and appropriate accompanying features. Continuous experiments, constant application, and the developing of those elements which I found successful, brought the presentations to its first house on Broadway, the Strand, and subsequently the Rialto and Rivoli.

There is

A Human Element

in my organization that I never lose sight of, and I believe devoutly in the strength of organization and the power of "esprit de corps."

A good musical organization, with each member coordinating and working in perfect harmony can rise to unlimited

Heights of Achievement

Each musician in the orchestra is an individual artist, not a mechanic and

must be regarded as such. One must create an atmosphere of love and respect for him to work in so that he will give to you the best that he has, not for the stipend that he may receive, but because he loves to do it. That atmosphere of harmony must be carefully watched and zealously guarded. Thus only can the program be successful in its fullest sense.



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"THE ROOKIE'S RETURN"

Douglas MacLean Scores Again in Paramount Picture

Story by Archer M. McMackin. Directed by Jack Nelson. Produced by Thos. H. Ince. Released by Paramount.
 James Stewart Lee.....Douglas MacLean
 Alicia.....Doris May
 Dad.....Frank Currier
 Henri.....Leo White
 Gloria.....Kathleen Key
 Mrs. Radcliffe.....Elinor Hancock
 Gregg.....Wm. Courtright
 Tubbs.....Frank Clark
 Mrs. Perkins.....Aggie Herring
 Francois Dupont.....Wallace Beery

It was only natural that sooner or later the problem of unemployment would reach the screen. There is nothing highly philosophical, however, in the treatment it receives in "The Rookie's Return." Instead there are scores of humorous incidents, diversified and frolicsome, with Douglas MacLean, always happily emergent, the central figure.

As Jimmie Lee, MacLean, represents a returned soldier who has ideas of independence. When the war is over he refuses to visit his enormously wealthy aunt for fear

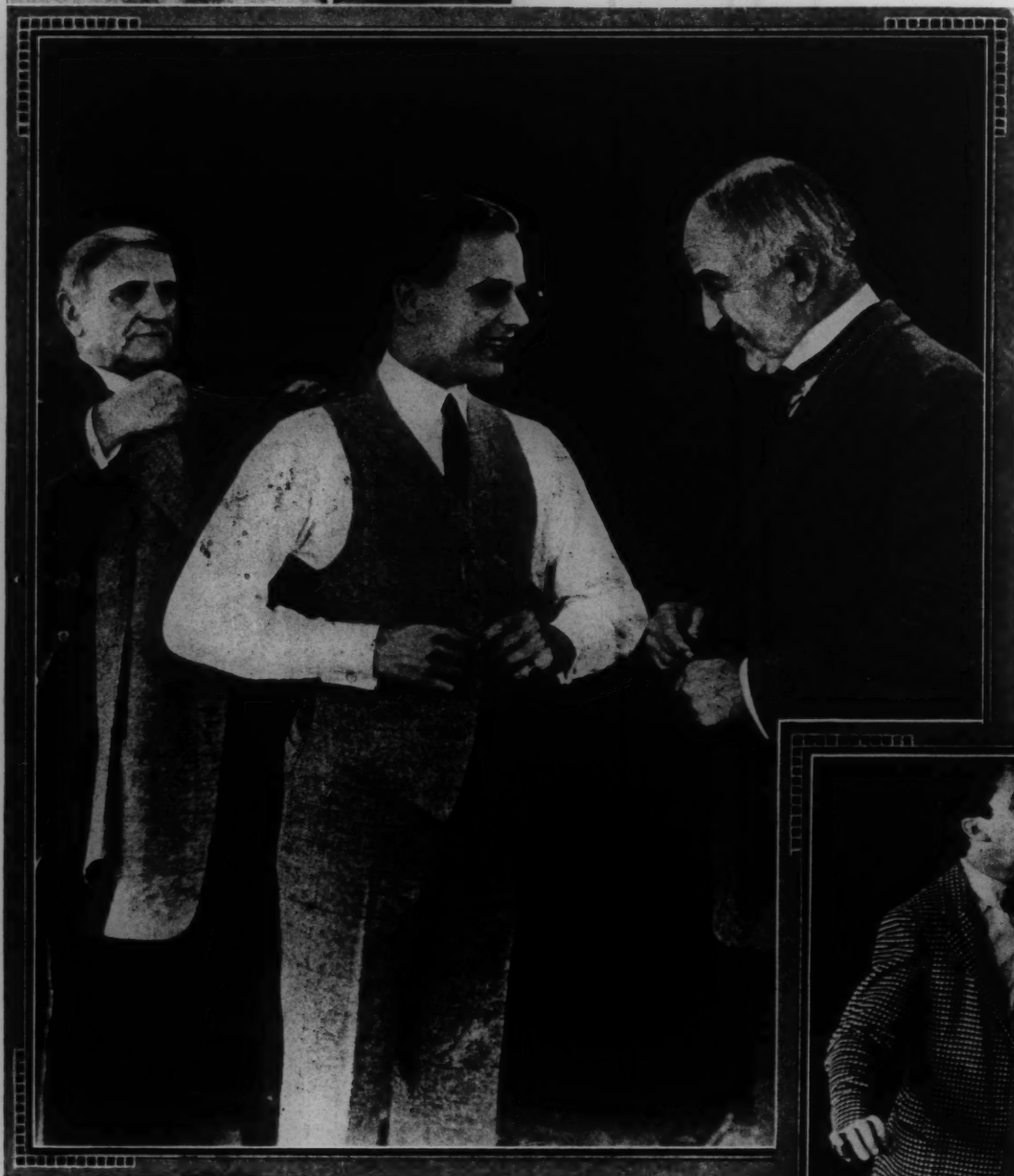
that she will require him to work behind a bank teller's window, an occupation too dull to appeal to him. Unexpectedly, he meets a certain young lady who is the heroine of his dreams and he is so eager to marry her that he decides to pocket his pride and ask the assistance of his aunt. When he arrives at her home though, he learns that she has died and that she has left him her entire fortune. This sounds like a streak of luck, but it is diluted luck, for there is a long string tied to the bequest. If he dares to discharge a single one of the servants who has been in her employ, he will have to pay them a large bonus.

The servants, after the manner of servants, know their power and they wield it as arrogantly as possible. Knowing that their discharge will result in their personal gain, they attempt to make life miserable for poor Jimmie. Of course the complications are funny and extraordinary, and of course the inimitable "Mac" romps through them with a droll exhibition of ludicrous grief and jocular consternation. His leading lady is attractive Doris May and his supporting cast includes Wallace Beery, Leo White, Frank Currier, William Courtright and other picked players.

The story has that ever-welcome element of novelty which gives the star a substantial background to work against, and a background is all that MacLean needs. His inextinguishable smile and his general high spirits always win the day without much effort, and this case is no exception. The part of the "rookie" is cut to his measure in every detail, and the result is, of course, highly satisfactory. Miss May, too, is charming in the role of the sweetheart, and one can only wish she had more opportunity to show how well she can play comedy.

"The Rookie's Return" was directed by Jack Nelson, under the personal supervision of Thomas H. Ince, and both have done their work so well that the picture deserves to be classed as a close second to "Twenty-three and a Half Hours Leave."

SOBEL.



Above, Douglas MacLean doesn't realize that there is malice in the servants' cordiality as they help him into his civies

At the top of the page, MacLean smiles and smiles in spite of all his troubles in "The Rookie's Return." (Paramount)

At the right, Doris May's French admirer does not add to Douglas MacLean's good nature by his love declarations

Little Trips to Los Angeles Studios

TWO Metro producing companies—one starring *May Allison*, the other *Alice Lake*—will venture into the regions of deep snows and icebergs within a short time for the shooting of big scenes for forthcoming productions.

"Big Game," *Miss Allison's* picture, requires a setting in the Canadian woods. Practically all of the supporting company participating in the *Allison* photoplay including the technical staff and scenario writers, will take the journey to the snow country. Just how far they will be forced to travel from Southern California sunshine, is not yet known.

"The Woman Who Went Away," a tale of the Arctic ice fields, will take *Miss Lake* and her company much farther north as icebergs, blizzards and at least one ocean wreck are required in the telling of it.

Tom Gallery will be

Leading Man

for *Viola Dana* in "Home Stuff" which Metro will produce. It is from a story by *Agnes Christine Johnson* and *Frank T. Dacey*.

Leroy Scott has completed the writing of his first original story for the screen at the Goldwyn studios. It is entitled "The Night Rose" and will have *Leatrice Joy* as its chief player.

Tom Moore and *Victor Schertzinger* have gone to New York where they will take some scenes for "Made in Heaven," the story by *William Hurlburt* in which Goldwyn will present *Tom Moore*.

"Whistling Dick," the O. Henry story in which *Will Rogers* will appear, has been put into production by Director *Clarence Badger*.

Tod Browning has postponed his trip East indefinitely owing to the illness of *Mrs. Browning*.

Universal will present *Eileen Sedgwick* in a screen version of *Peter B. Kyne's* story "Renunciation." *Edward Kull* will do the directing.

Sylvia Breamer has not yet signed any contract as was announced unofficially around the Los Angeles film colony last week. An offer from *Lloyd B. Carleton* to appear

In Feature Productions

for the Rubaiyat Press and Photoplay Corporation is still under consideration by *Miss Breamer*, it is said.

Union Film Company has completed the first two comedies of a series starring *Alexander Alt* and *Helen Howell*.

Elmer Harris has been installed as supervising director at the Realart studios, and has added *Douglas Doty* to his scenario staff. *Doty* is already at work on continuities for *Wanda Hawley* and *Bebe Daniels*.

There is a persistent rumor along the Pacific Coast that a merger is about to be consummated between the Associated Producers and the United Artists. Nothing from either company has been given out as to the truth or untruth of the rumor, but wiseacres of filmdom seem to feel that it is well founded.

A new film producing organization to be known as *Truart Photo-*

Metro Players Head for the North—Moreno to Have Hawaiian Holiday—Hobart Bosworth Married—John Emerson and Anita Loos Leave for New York

plays, Inc., has been formed and will shortly issue a series of one-reel comedies with *Harry Mann* as the featured player. The organizers of the company are *Julius Lathenthal*, *J. Weinstock*, and *J. Rossen*. The company is capitalized at \$40,000.

Members of the Hayakawa Feature Play Company played a generous Santa Claus to *Sessue Hayakawa*, sending the star and his wife (*Tsuru Aoki*) a magnificent hall chair for their home. Hayakawa

Also Played Santa Claus

and remembered every member of the studio working staff.

Rudolph Valentino and *Carl Gerard* will appear in support of *Alice Lake* in "The Woman Who Went Away."

Production will start in February on "Watch My Smoke," a story by *Byron Morgan*, in which *Wallace Reid* will star. *Frank Urson* will direct.

William V. Mong will play an important part in *Emmett J. Flynn's* production of "Clung." *Mr. Mong* is under contract to *J. L. Frothingham* but has been released for this production.

Forrest Stanley, *Edward Cecil*, *Zeffie Tilbury*, *William Elmer* and *Sidney Dealbrook* will appear in sup-

port of *May Allison* in "Big Game," her next Metro picture.

William Conklin is to play opposite *Florence Lawrence* in her first production for the Producers' Pictures Corporation. The picture is called "The Unfoldment."

Bebe Daniels spent the holidays

At Her Home

in Dallas, Texas.

June Mathis is giving her undivided attention to the adaptation of "Camille" for the screen. *Nazimova* will appear as the famous Dumas heroine for Metro.

Thompson Buchanan has resigned his position as associate editor at the Goldwyn studios and will shortly take up work in the same capacity at the Paramount studios.

Antonio Moreno will indulge in his first vacation in three years when he finishes "Three Sevens," his first feature picture after a long siege of serials. Honolulu will be his objective and if all goes well he will bask there for several weeks.

Hobart Bosworth was married last week to *Mrs. Cecile Percival*, formerly of the research department of the Thomas H. Ince studios.

Anita Stewart and her company finished taking scenes at Truckee in time to return to Los Angeles for

Christmas. The picture which is under way is "The Tornado," *Edwin Carewe* is directing.

John Emerson and *Anita Loos*, accompanied by *James Creelman*, their special publicity representative, left last week for New York after three weeks of intensive work on "Wife Insurance," their first special feature.

Charles Ray is enjoying a between-pictures vacation over the holidays. When he returns to the studio work

Will Be Started

on his next picture, an adaptation of *Charles Hoyt's* "The Midnight Bell." "Keeping Up With Lizzie," *Irving Bacheller's* story, will be *Rockett Film Corporation's* second picture for *Hodkinson*. *Sam Wood* will do the directing.

Violet Clark has left for New York on a special leave of absence granted by *Thomas H. Ince*. She will be gone two months and will adapt a story for production by *Whitman Bennett* while in the East.

Frank Mayo will appear in "Blood Brother to the Pines" for Universal. *Percy Heath* has completed the adaptation of the story by *J. G. Hawks*. *Robert Thornby* will direct.

Jack Gilbert will play the title role in "Clung" the Chinese story which *Emmett J. Flynn* will produce for Fox.

Albert Presco will have an important part in "The Unfoldment" with *Florence Lawrence*.

Mildred Harris

Will Begin Work

on "Playthings of Desire" as soon as her director, *John M. Stahl*, arrives from the East.

Tod Sloan will make his public reappearance via the silver sheet. The picture will be "The Killer," the *Stewart Edward White* story which *Benjamin B. Hampton* is producing for Pathe release.

Myrtle Stedman, in addition to appearing in pictures, plans to give a number of concerts for charity. Before she adopted the screen as a profession she was a well known concert singer.

Marshall Neilan's freckled-faced star, *Wesley Barry*, will share honors with *Katherine MacDonald* in her next picture, the boy having been borrowed for the event. *Miss MacDonald's* picture is as yet unnamed.

Harry Beaumont has been selected to direct *Julian Eltinge* in his new Robertson-Cole production, "The Fascinating Widow." This is one of the first pictures to be filmed at the new Robertson-Cole studios in Hollywood.

Allen Holubar has recovered from his recent illness and is now at work at the task of completing the cutting of his mammoth production, "Man, Woman and Marriage."

Monte Blue has been loaned to *Allan Dwan* by the Famous Players-Lasky company to play an important role in *Mr. Dwan's* next picture for Associated Producers.

Arthur Somers Roche has arrived in Hollywood to start work on his first original story for Metro.

Mary Miles Minter, her mother, *Charlotte Shelby* and sister, *Margaret Shelby*, have left for New York.



Irene Marcellus and Wesley Barry cut up for the benefit of the kiddies at the Neilan studio at a Christmas party

"CINDERELLA'S TWIN"**Viola Dana Heroine of Metro's Modernized Fairy Tale**

Story and scenario by Luther Reid. Directed by Dallas M. Fitzgerald. Released by Metro.

Connie McGill.....Viola Dana
 Prentice Blue.....Wallace McDonald
 "The Lady".....Ruth Stonehouse
 Helen Flint.....Cecil Foster
 "Pa" Dugeen.....Edward Connelly
 "Ma" Dugeen.....Victory Bateman
 Marcia Valentine.....Gertrude Short
 Gwendolyn Valentine.....Irene Hunt
 Williams.....Edward Cecil
 Boggs.....Calvert Carter

One story that will never grow old is the romance of the little kitchen maid who married a fine prince with the aid of a fairy godmother and a glass slipper. In adapting the old nursery tale to the uses of the screen Luther Reed has written a highly entertaining if somewhat fragile story.

Miss Dana is seen as a somewhat Celtic Cinderella whose name is Connie McGill. She earns her daily bread by slaving in a kitchen, but even that environment cannot down her Irish faculty for dreaming

dreams. Of course, being a young girl, her dreams take on a romantic character and she aims very high for the Prince that she would wed.

Through the intervention of thieves, she is enabled to dress gorgeously and go to a ball. And there is the Prince! Being an innocent little creature she doesn't realize that she is being made a common or garden variety goat for the crooks in their scheme to get rich quick by the convenient method of somebody else's jewels. Of course everything turns out happily and Cinderella gets her prince.

Miss Dana is as delightful as ever. Her idea of a crook is attractive enough to make every man want to investigate what his own kitchen contains. The supporting cast, also, plays ably. Wallace McDonald is the young prince and Ruth Stonehouse does a clever piece of work as "The Lady."
 KELLEY.



At the left, a string of pearls makes Viola Dana feel a bit nervous in "Cinderella's Twin" (Metro) and everything considered, it is not surprising

(Above left) Cinderella doesn't insist on a door for her exit from the kitchen

(Above right) "The Prince" doesn't want Cinderella to find out when twelve o'clock comes at the grand ball

At the top of the page, Viola Dana as a modern Cinderella reads a bit of news that makes her fear the worst in "Cinderella's Twin" (Metro)

"OH LADY, LADY!"**Bebe Daniels Stars in Merry Realart Picture**

Produced by Realart. Adapted from the play by Guy Bolton and P. G. Wodehouse. Scenario by Edith Kennedy. Directed by Maurice Campbell. Released by Realart.

May Barber..... Bebe Daniels
 Hale Underwood..... Harrison Ford
 Willoughby Finch..... Walter Hiers
 Molly Farrington..... Charlotte Wood
 Mrs. Farrington..... Lillian Langdon
 Alec Smart..... Jack Doud

Ever since Eve did a gay terpsichore through the Garden of Eden man and woman have been having a hot old time one minute and then sparring like prize ring gladiators the next. That old, old story of love that never runs smoothly but still continues up hill and down dale receives a happy thrust here and a sad stab there, but with Bebe Daniels and Walter Hiers doing superb work in the Realart's feature, "Oh, Lady, Lady!" there is much entertain-

ment to be had from it all the way.

Mischief of the wildest sort bobs up when Hiers, as the prospective husband with avoirdupois that sticks out on all sides of his anatomy, and Bebe Daniels as the ardent and bewitching May Barber, had a heart affair that later almost broke up Hiers' proposed marriage to Charlotte Wood, playing the role of Molly Farrington.

Hier accomplishes great results by spontaneity and naturalness that are distinctive. Few will be able to repress a smile at Hier's droll antics and mock grief, and few will be able to resist the overwhelming charm of Bebe as she intrigues in Carmen style for the accomplishment of her desires. No role has suited her better.

VANCE.



Above, even spirituous liquors fail to reconcile Bebe Daniels to Harrison Ford in "Oh, Lady, Lady!" (Realart)

At the left, Bebe Daniels' affection for Walter Hiers makes Harrison Ford unhappy

At the right, once again, Harrison Ford is trying to square himself with Miss Daniels

At the top of the page, Bebe Daniels is giving a very attractive reproduction of Carmen in "Oh Lady, Lady!" (Realart)



"THAT GIRL MONTANA"**Blanche Sweet Excels in Pathe Tale of the West**

Adapted by George H. Plympton from the novel by Marah Ellis Ryan. Directed by Robert Thornby. Produced by Jesse D. Hampton. Released by Pathe.

Montana Rivers.....Blanche Sweet
 Dan Overton.....Mahlon Hamilton
 Jim Harris.....Frank Lanning
 Lee Holly.....Edward Peil
 Akkomi.....Charles Edler
 Lottie.....Clare DuBrey
 Mrs. Huzzard.....Kate Price
 Max Lyster.....Jack Roseleigh

There is no more compelling personality on the screen than Blanche Sweet and whatever she does takes on a quality of distinction. In her latest picture she is seen in a role vastly different from those she has been playing recently.

She is a rugged daughter of the West who is forced into a life of highway robbery and general lawlessness by a man who is supposed to be her father. In order to facilitate her activities she is made to wear boy's clothes. From this life she is rescued by the capture of Lee Holly, her supposed father. He escapes his captors, however, and they demand

Montana instead, but she flees to an Indian settlement and lives there unmolested. The Indian chief soon realizes that she needs that association of white people and turns her over to his friend young Dan Overton.

Things go very well until at a party in her honor Jim Harris recognizes her as the young "boy" bandit and denounces her. Eventually it develops that Harris himself is her father and Holly is tracked down and brought to justice.

Throughout the entire course of the picture Miss Sweet is forceful and convincing, with that strange charm that belongs to her alone. As the boy in the earlier scenes she is thoroughly bewitching, and later when she assumes the garments proper to her sex, she develops a fuller and more radiant sort of quality. The others in the cast give excellent support, especially Mahlon Hamilton as Dan Overton. KELLEY.



Above is Blanche Sweet as a boy bandit—she is forced to be one by her supposed father. She seeks to escape from her lawless life but the old man has a certain authority in his hand which prevents it.

At the top is Blanche Sweet in a tense and anxious moment in "That Girl Montana" (Pathe). Even in such moments Miss Sweet retains that rare pensive charm. To the left is Blanche Sweet as she appears after a period of living among the Indians—defiant of the mood of Mahlon Hamilton.

"THEIR MUTUAL CHILD"**American Presents Amusing Story with Fine Cast**

Adapted by Daniel F. Whitcomb from the story by P. G. Wodehouse. Directed by George L. Cox. Released by American through Pathe Exchanges.

Ruth Bannister.....Margarita Fisher
 Bailey Bannister.....Joseph Bennett
Margaret Campbell
 Mrs. Dora Delane Porter.....
 Kirk Winfield.....Nigel Barrie
 George Pennicut.....Harvey Clark
 John Bannister.....Andrew Robson
 Mamie.....Beverly Travers
 William Bannister Winfield.....Pat Moore
 Steve Dingle.....Thomas O'Brien
 Hank Jardine.....William Lloyd
 Percy Shanklyn.....William Marion
 Basil Millbank.....Stanhope Wheatcroft

Pelham Greenville Wodehouse is an undisputed master in the field of the frivolous burlesque of pompous

fads. In "Their Mutual Child" he devotes himself with great glee and energy to making the absurdities of eugenics and hygiene appear in their true colors.

Ruth Bannister is a personable young woman with a wealthy father, a stiff backed brother and an aunt who is a fiend for sanitation and physical fitness. This meddling old female takes it into her head that Ruth is to marry one Kirk Winfield, an artist whom Aunt Lora has met through running over his valet.

As time goes on, a perfectly proper



Above, Margarita Fisher in "Their Mutual Child" (American)

At the left, Nigel Barrie finds Margarita Fisher an obstreperous model

Below left, a quiet dinner is interrupted by—who do you think?

Below right, Pat Moore carts home a load of food for the week

germless infant comes to bless the thoroughly sanitary home, and it, like everything else, becomes the particular charge of Aunt Lora.

Eventually, an ex-prize-fighter friend of Kirk's solves the difficulty by kidnapping the precious baby, and in the little cottage by the sea where the stolen child is taken, husband and wife kick over the traces of Aunt Lora and take up their romance where it left off.

George L. Cox has caught the mood of the story excellently in his direction and the cast plays the comedy for all it is worth. Miss Fisher is a delightful heroine, and Nigel Barrie lends charm and good humor to his part.

KELLEY.



"THE FRISKY MRS. JOHNSON"**Paramount Presents Billie Burke in Amusing Play**

Adapted from the play by Clyde Fitch.
Directed by Edward Dillon. Released by
Paramount.

Belle Johnson.....Billie Burke
Jim Morley.....Ward Crane
Grace Morley.....Jane Warrington
Frank Morley.....Lumsden Hare
Sir Lionel Heath Cote.....Huntley Gordon
Max Dendreau.....Jean de Briac
Lal Birkenread.....Robert Agnew
Mrs. Birkenread.....Leonora Ottinger
Mrs. Chardley.....Emily Fitzroy

Once more Billie Burke's winsome personality graces the silver sheet; and this time it is in Clyde Fitch's amusing play, "The Frisky Mrs. Johnson." Perhaps it would be sufficient to say, in a critical way, to place the picture in its right category, according to film judgment, that this clever actress has given that long-forgotten play new life, and a greater vivaciousness than it had ever contained. Miss Burke contributes an abundance of youth, and a high dramatic and comedy standard. In short, it is a photoplay in which an actress gives full display of her talent; that of itself is not a little thing. Miss Burke is ably and intelligently supported by a cast trained up to their parts to technical perfection.

Behind every picture there stands

the man with the megaphone who can make or unmake a feature. Edward Dillon, the director of this production, has added much to his already numerous laurels by his admirable work. His task has not been an easy one, and he has achieved quite an accomplishment, looking over the finished product in the cool reflection of thought. The detail work is of exceptional merit.

The different settings have been done in grandiose style. The continuity has been prepared from the play with true understanding of the relative complications. The photography, while it is nothing that will make a spectator marvel with wide open mouth, is at least clear, with good lightings.

The story is of a young American widow visiting Paris, who finds her sister involved in an intrigue with an English nobleman. She learns that her sister is about to elope with this man, and in order to save her follows her to the Englishman's apartments. Incidents bring the foolish woman's husband to the apartment, and the widow, to save her sister, takes the blame upon herself. But after some emotional struggle of all parties the truth comes out and every one goes home satisfied and happy—even the spectator.

MARGOLIES.



Billie Burke as she appears in a particularly wistful mood in the title role of "The Frisky Mrs. Johnson" (Paramount)—a part built to order for her

Below is Billie Burke as a captivating diplomat seeking to entangle the intrigue of her sister and a nobleman. Insert shows Miss Burke quite confidential



THE WEEK'S BROADWAY PICTURE SHOWS

THE RIALTO

Film of the Underworld and Wagnerian Overture Interesting Features

The bill at the Rialto this week is a happily varied one, combining drama, classic melody and rollicking comedy.

Selections from Wagner's opera, "Rienzi," are combined to provide a brilliant, whirlwind overture. It was so well rendered Sunday evening that the members of the orchestra were obliged to rise several times to acknowledge the applause of a very appreciative audience.

The film feature, "The Bait," adapted from Sidney Toler's play, "The Tiger Lady," initiates the beholder into the ways of the underworld; shows how it utilizes innocence as a bait to further nefarious schemes, and then like all good stories proves that innocence "will out." A pretty romance, of which *Hope Hampton* is the fascinating heroine, relieves the dark shadows of crime and reveals a hero who believes in his adored in spite of circumstantial evidence.

The *Rialto Magazine* is an absorbing medley of current events, giving a sympathetic pictorial story of the winter trials of the antelopes at the National Park, where the cold registers 20 degrees below zero, and then cheers by showing the joys of winter sports at the Northern resorts; glimpses of the wonderful feathered specimens shown at the Boston Poultry Show; the activities of the weather man as he measures wind and atmospheres; *Bird Milmann* and her Broadway tattoo; ex-President Taft wishing President-elect Harding a Happy New Year and other timely events.

Cartoonist Marcus, of the New York Times, magically produces pen likenesses of *Galli Curci*, *Raymond Hitchcock*, and other notables, with the aid of a "few hairs," while *Bobby Vernon* evokes side-splitting laughter in the Christie Comedy, "Going Through the Rye," a rum romance, in which the rye eludes all pursuers.

Joseph Alessi, trumpet virtuoso of the Rialto Orchestra, gives a moving solo of the "Inflammatus," from Rossini's "Stabat Mater," showing skill and a wonderful breath capacity.

Mary Fabian, soprano, had many admirers in the audience on Sunday night, judging from the prolonged applause that followed her singing of Tchaikowsky's *Joan of Arc*.

ELITA.

THE RIVOLI

Big Program Features Anniversary Week

One of the best balanced programs of the year is being offered to celebrate the third anniversary of the opening of the Rivoli. "The Passionate Pilgrim," a Cosmopolitan production for Paramount, is the feature film for the occasion. *Ruby de Remer* shares the leading roles in this pretentious picture with *Matt Moore*.

The story itself—or the play rather—for it has been made into a thrilling

Two Maurice Tourneur Films—Hope Hampton at Rialto—"Last of Mohicans" at Strand—Rivoli Has "Passionate Pilgrim"—Capitol Has Goldwyn's "Buntz"

drama, makes the romance of business and politics with that of love in a way that is refreshing. *Robert Vignola* directed. In the cast with the two chief players are *Mary Newcomb*, *Julia Swayne Gordon*, *Tom Guise*, *Frankie Mann*, *Claire Whitney*, *Van Dyke Brook*, *Charles Gerard*, *Sam J. Ryan*, *Arthur Donaldson*, *Albert Roccardi*, *Berard A. Reinold*, *Charles Brook* and *Helen Lindroth*.

An "Out of the Inkwell" clown cartoon, a Marcus cartoon drawn especially for the anniversary celebration and the Rivoli pictorial, espe-

THE CAPITOL

Program Runs to Scottish Music and Picture Subject

In placing the filmed version of the well known play, "Buntz Pulls the String," which *Reginald Barker* produced at the Capitol this week as the main picture features, Managing Director *S. L. Rothafel* originated program embellishment that pertained to Scotch themes, habits and customs. *Martha Wilchinski* wrote a special prologue for the Capitol that had *Bertram Peacock* and his fine voice taking part in the chant-

have had their fling and go on their way to the land of toyland obscurity.

The Capitol Orchestra plays *Gounod's* march and the Capitol Ballet Corps engages in the pantomimic display of the battered and broken-down toys.

There is the new *Harold Lloyd* comedy, "Number, Please," that comes from the Pathe shelves that caused much laughter.

Interesting and entertaining are the week's assignment of news events culled from the different weeklies.

VANCE.

THE STRAND

American Indian Honored by Special Program

When the Strand booked "The Last of the Mohicans," Maurice Tourneur's picturized story of the famous *J. Fenimore Cooper* tale that depicted some great incidents in the lives of Indians, Director *James Plunkett* decided to give the film a typical Indian aspect throughout. Hence the program this week, film, music, and otherwise honors the American Indian, and incidentally rounds out bully good entertainment.

For an overture the Strand Orchestra plays selections from "Natoma," by *Victor Herbert*, that typifies the American redskin in all his pristine and primitive glory, followed by a Prizma scenic that showed some splendid and animated views of the original American, the subject being entitled, "An Indian Summer." Then came a vocal prologue by a male quartette, with *Joseph Martel*, baritone, handling the main part of the "Sky Blue Waters" number that carries a theme dealing with Indians. In "The Last of the Mohicans," an interesting story was offered, with Tourneur putting over a big scene near the end that brought forth gasps of exclamatory astonishment at the thrilling finale. Tourneur filmed the unusual when he had nearly everybody in the picture including *Uncas*, the last of the Mohican tribe, and *Barbara*, the principal woman, plunge headlong to death over a precipice. Realistic and gripping.

Kitty McLaughlin, soprano, sang "The Bird Song" from "Pagliacci" (*Leoncavallo*), and rendered it most effectively with the aid of the Strand Orchestra that introduced the bird notes a la instruments. It was a splendid number and excellently done.

Harold Lloyd, who is now one of America's funniest film comedians, appeared in a film entitled, "Number, Please," released by Pathe, that contained many amusing climaxes, with Lloyd showing his usual ability. It is all about a purse that is lost with Lloyd the center of numerous entanglements that were of the ludicrous sort inclined to cause laughter.

There was also the regulation number of worldwide news events pictured by the different news weeklies, with Plunkett choosing those best suited for the Strand edification.

Ralph Brigham presided at the pipe organ in his masterly way, the programmed number being *Faulkes' "Festival March."*

VANCE.



A scene from Maurice Tourneur's production of "The Bait" for Paramount, starring Hope Hampton, now playing at the Rialto

cially prepared for this event completes the film part of the bill.

Hugo Riesenfeld has prepared a music program which is even more elaborate than his collection of films. The overture is Liszt's "Second Hungarian Rhapsody" with *Bela Nyary* playing the cymbalom solo, that essentially Hungarian instrument and music which is the life of the Liszt rhapsodies. The second number has *Grace Hoffman*, soprano, as soloist; a chorus and a ballet of the five leading dancers in the *Riesenfeld* group, *Thalia Zanou*, *Vera Myers*, *Grace Eastman*, *Maria Lamor* and *Evelyn MacVay*. All appear in a scene from *Delibes' "Lakme."*

Edoardo Albano, baritone, sings the aria from *Victor Herbert's "Natoma."* *Firmin Swinnen* plays as his special organ solo the Intermezzo from "Cavalleria Rusticana" by *Mascagni*.

KELLEY.

ing of well known Scotch airs by the ensemble. Scotch themes were entertainingly borne out by the orchestral arrangement.

Mr. Rothafel deserves high praise for the effective manner that the finale from the second act of "Aida" was presented. This unit permitted *Emily Beglin*, soprano, to display her beautiful voice to advantage.

In another vocal number entitled, "Amenesro," *Erik Bye*, the Norwegian baritone, sang and showed a voice of exceptional range and quality.

An originally devised number is "The Funeral March of the Marionettes," by *Gounod*, called a "Post-Yuletide Fantasy." Here the up-to-dateness of *Mr. Rothafel* comes into play with a prettily-conceived fantasy of toyland. With the holidays an afterthought there is a display of toy ghosts from hard usage



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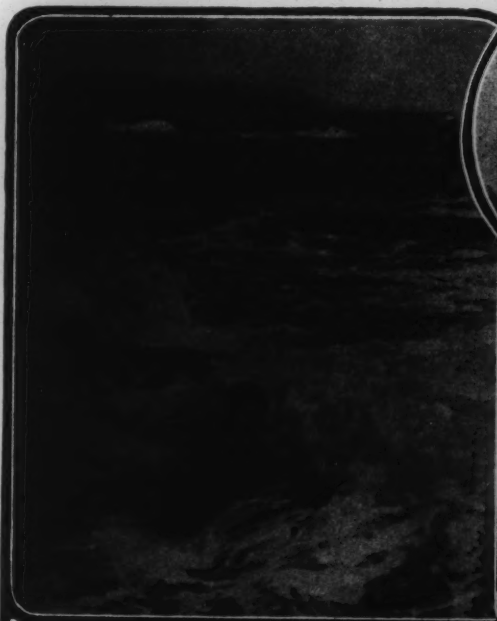
Viola Dana tries being a skipperette in "The Offshore Pirate" for Metro



Eddie Borland and Pathe's Vanity Fair Maids find one machine ample for all of them



Upward is the direction that Alice Lake, Metro star, prefers to travel in



Above, Dorothy Gish, Paramount's delectable comedienne gets her first taste of air travel. At the left, Charles Hutchison, Pathe serial star, prefers to go places by way of the briny deep



At the right, Wallace Reid, Paramount star, discovers that such things as motor-cycles exist. And below, the faithful steed comes to the rescue of Metro's comedy star, Buster Keaton



SCREEN NEWS OF THE WEEK

GARSSON TO HEAD LARGEST PICTURE PLANT IN WORLD

Fine Arts Takes Over Camp Jas. E. Johnston at Jacksonville, Fla.

AS the result of negotiations between New York capitalists and motion picture producers the largest motion picture production center in the world will soon be under way at Camp Joseph E. Johnston, Jacksonville Fla. It will be known as Fine Arts City. Where now stand unoccupied barrack buildings and dining halls will rise studios, attractive bungalows for motion picture people, laboratories and other buildings.

More than seven hundred acres of ground in the camp have been purchased by the Fine Arts Pictures, Inc., of New York. Already preliminary work has been started.

Twenty complete motion picture studios will be built. Each studio will be capable of accommodating two companies, giving working space under the present plans for forty companies operating at the same time. No production center in the world affords such accommodations and officers of the company declare they have received assurances from many large producers that studio space will be leased on an annual basis.

Heading the company which will develop the old camp site into a motion picture producing center is Murray W. Garsson, well known producer of New York, who holds the office of president of the corporation. Mr. Garsson has been in Jacksonville more than thirty days concluding the negotiations for the purchase of the camp property and has received the active assistance and support of the motion picture committee of the Jacksonville Chamber of Commerce.

The finest and best equipment will be installed in each studio. The latest lighting devices and mechanical equipment will be rushed here for installation as quickly as the studios are completed. Each studio will be of the indoor type.

Mr. Garsson declared that the company

Will Begin Building

a number of permanent "sets" at once. These will be available for the use of all producers using Fine Arts City. Among these will be included typical "Westerns," Ghetto streets, a Chinatown section, rural village streets and many others. In addition, a number of large indoor and outdoor swimming pools and diving tanks will be installed.

The largest studio space afforded by any production center in the world will be included in Fine Arts City. The majority of the indoor studios will have "shooting" space of 60 by 130 feet.

Jacksonville now has the opportunity of becoming not only one of the largest motion picture production centers in the world but absolutely the largest. The location here of Fine Arts is a start in a magnificent way in this direction.

Fine Arts Pictures, Inc., has laid out a program of production. The program calls for the production of forty-six pictures classified as follows: Fifteen two-reel comedies; fifteen two-reel Westerns; twelve super-productions and four special productions.

Apologies to Miss Swanson!

On page 22 of last week's MIRROR there appeared two photographs of Gloria Swanson, unidentified by name but characterized in the caption as a "Mack Sennett Girl." Miss Swanson, as is well known, is a Paramount star in her own right and far removed from the "bathing girl" ranks. For nearly two years she has been featured in the super-productions of Cecil B. De Mille and the photographs in question show her as she appears in one of the scenes in Mr. De Mille's "Why Change Your Wife?" The MIRROR regrets the error.

"Sunset" Jones Filmed

"Sunset Jones" is the newest special of the American Film Company. It includes in its cast Charles Clary, Irene Rich, and Kathleen O'Connor. George L. Cox directed this production which has to do with a notorious gang of train hold-up men and freight stealing.

"Bucking the Tiger" on Screen

Edward J. Montague is working on the scenario for "Bucking the Tiger," a play by May Tully and Achmed Abdullah, which was produced last winter. Selznick will make the picture.

Film Stars Marry

Dorothy Gish and Constance Talmadge figured in a double wedding that was performed in Greenwich, Conn., Sunday, Dec. 26. Miss Gish's husband is James Rennie, now playing in "Spanish Love," and seen as her leading man in her latest picture, "Flying Pat." Miss Talmadge's husband is John Pialaglu, a member of a firm of tobacco importers.

The two brides, with their fiancés, motored to Greenwich. Miss Gish and Mr. Rennie were married first with the other people acting as witnesses. And then Miss Talmadge and Mr. Pialaglu were wedded.

Shirley Mason's Next

"Wing Toy," a photoplay of Chinese life, will be the newest Fox vehicle for Shirley Mason. James Wang, a Chinaman, was entrusted with the selection of the Oriental players used in the production. He scoured the nearby Pacific Coast for several weeks prior to the filming and gathered a crop of players embracing all the most experienced and intelligent of the Chinese mummies.

Realart's January Films

"Something Different," featuring Constance Binney; "She Couldn't Help It," with Bebe Daniels, and "Out of the Chorus," starring Alice Brady—these form a trio of pictures which Realart offers for January release under its Star Franchise.

Sunrise in Big Deal

Max Carnot, president of the Sunrise Pictures Corporation, announces that a deal is pending whereby his company will acquire three or more productions in which Peggy Hyland will star.

NEW GOLDWYN FILMS

Five Productions Are Promised Soon

Five new Goldwyn productions are scheduled to get under way soon at the studios in Culver City, Cal. Among them is the first original screen story ever written by Leroy Scott, entitled "The Night Rose." Leatrice Joy will play the leading role. The second new picture will be "The Alibi," Charles Kenyon's first original screen story.

"An Unwilling Hero," the new Will Rogers film, adapted from one of O. Henry's "Whistling Dick's Christmas Stocking," will get under way. Ed. Kimball, father of Clara Kimball Young, has been added to the cast. The entire company may go to New Orleans to take scenes.

Tom Moore's next vehicle, "Made in Heaven," from William H. Hurtbut's stage comedy, will go into production. Moore and his director, Victor Schertzinger, have already left for New York where the New York scenes of the picture will be photographed. The fifth new Goldwyn picture for early season production is Thompson Buchanan's stage play, "The Bridal Path." Richard Dix will act the leading role.

First 1921 Neilan Film

Marshall Neilan's initial release for 1921 will be "Bob Hampton of Placer," the presentation of America's frontier days in 1876 which has been in the course of production since early last summer. Upon his return to Hollywood from New York, Mr. Neilan will finish this production for early release in the New Year. The picturization of Booth Tarkington's famous "Penrod" will then be started by the Neilan company with Wesley Barry again in the starring role. This film will be staged in the East in order to give the picture its proper setting. Albert Payson Terhune's "The Lotus Eater" is also scheduled for early production.

A Serious Mack Sennett

Mack Sennett has started production on his series of "serious comedies," which Richard Jones is going to make for him. The first is called "Heartbalm," and will have in the cast Ethel Grey Terry, Noah Beery, Herbert Standing and also Marie Prevost, George O'Hara and Jack Richardson, of the regular Sennett force. The new comedy will be done in five reels.

A.M.P.A. Dinner

The A. M. P. A. will give their famous annual Gridiron Dinner the latter part of February at the Biltmore Hotel. This is considered the most brilliant affair of the year in the activities of the A. M. P. A.

This function is patterned after the famous Gridiron Dinner of the Press Club of Washington, D. C.

Fatty Arbuckle's Next

Roscoe (Fatty) Arbuckle is scheduled to start in February on "Three Miles Out," by Frank Concon, with James Cruze as director.



A thrilling moment from "813," the Arsene Lupin story filmed excellently by Robertson-Cole with Wedgwood Nowell in the leading role

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SCREEN NEWS OF THE WEEK

IS THAT SO!

MARTHA MANSFIELD, who was recently added to the Selznick array of screen stars, will shortly begin work on her first starring vehicle. *Alan Crosland* will direct the production.

Alice Brady has left for Bermuda where she will spend two weeks resting and loafing the live-long day. She has just finished her newest picture, "Out of the Chorus."

Constance Binney has forsaken the stage for a screen career—for one year anyway. *Miss Binney* will devote all of her time during the coming year to making pictures for Realart. She has just finished her newest picture, "Something Different."

May McAvoy featured in *J. Stuart Blackton's* "Forbidden Valley," and in *Whitman Bennett's* "Truth About Husband's," has just completed work in the *John S. Robertson* production of *Barrie's* "Sentimental Tommy."

Roy Neill, who has been associated more recently with *Talmadge* productions, is now fast completing work in "The Teaser" with *Dorothy Dalton* for Famous.

Florence Evelyn Martin, last seen as leading woman with *Guy Empey*, will next be seen in "Scrambled Wives."

Webster Campbell, heretofore leading man will make his initial bow as director for *Corrine Griffith* in *Vitagraph's* "The Correspondent" in which *Percy Marmont* will play opposite *Miss Griffith*.

First scenes for the new *Conway Tearle* production, "Bucking the Tiger," were shot recently at the Selznick Fort Lee studios under the direction of *Henry Kolker*.

Eugene O'Brien, *Martha Mansfield*, and *William P. S. Earle* recently returned from Florida where final exterior scenes were taken for a forthcoming *O'Brien* production.

Arthur Maude, co-adaptor to the

screen of "A Message From Mars," recently stepped out of his role as assistant to *Maxwell Karger*, who is personally directing the picture, to play the part of the tramp in a scene opposite *Bert Lytell*.

Forrest Stanley, matinee idol and hero of many picture plays, has been engaged by Metro to play opposite *May Allison* in "Big Game."

Lucille Lee Stewart and *Julia Swayne Gordon* have been added to the cast of the *Walsh-Fielding* Production Corporation's first feature, being directed by *Thomas B. Walsh* at the *Glendale Studios*. The others include *Montagu Love*, *Barbara Castleton*, *Macey Harlam*, *Edwards Davis* and *Victor Gilbert*.

A party of motion picture stars appeared at the informal opening of *Loew's Victory Theatre*, in *Holyoke, Mass.*, Tuesday night, Dec. 30. In the party were *Bert Lytell*, *Diana Allen*, *Lucy Fox*, *Grace Valentine* and several others.

Charles Hutchison, *Pathe* serial star, now fully recovered from the injuries he received in a fall while performing for "Double Adventure," has arrived in New York from Los Angeles. *Mr. Hutchison* was accompanied by his wife.

Dorothy Dalton has gone to Hollywood to work in pictures for the first time in nearly two years. She will be starred in a *George Melford* special for *Paramount*, adapted from *Sir Gilbert Parker's* story, "The Money Master."

Hugh Ford, who has just completed *Ethel Clayton's* newest production, "The Price of Possession," has left for the Coast to join the *Paramount* forces at the *Lasky* studio.

Rex Ingram's trip to the East with "The Four Horsemen of the Apocalypse," which he has just completed for Metro, has been delayed a week to await the delivery by the laboratory of the finished negative.

Form Publicity Company

What gives promise of being a new departure in the field of publicity and advertising for the producer and the artist of the motion picture comes with the announcement from the offices of *Cook & Shay, Inc.*, at 145 West Forty-fifth street.

Both of these men, it is said, are especially well qualified to head an organization of this kind. *William H. Cook*, who but recently left *Fox Film Corporation*, where he supervised the trade and special publicity for a period of a year and a half, has had considerable experience in "legitimate" theatricals and has written scenarios and continuity dating back to the early days of the two-reel feature productions. He was associated with *Vitagraph* and *Metro* before connecting with *Fox* and has a wide acquaintance in the industry.

James H. Shay, who is associated with *Mr. Cook*, is a trained newspaper man and special feature writer. For the past two presidential campaigns *Mr. Shay* has been prominently identified in an active and advisory capacity with the political publicity bureaus.

The firm is establishing a branch office in Hollywood, Cal.

In Sir Gilbert Parker's Film

The cast for *George Melford's* forthcoming production of *Sir Gilbert Parker's* novel, "The Money Master," is headed by *Dorothy Dalton*. In her support will be *James Kirkwood*, *Ann Forrest*, *Truly Shattuck*, *Harry Duffield*, *Alan Hale*, and others.

"Hindle Wakes" Filmed

"Your Daughter—and Mine," a screen adaptation of "Hindle Wakes," by the late *Stanley Houghton*, has been completed. It is in six reels and will be released by the *C. B. Price Company* on the state right plan.

Receivers Appointed for Frohman Corporation

Louis Frankel and *H. Maynard Kimberland* have been appointed receivers in equity by *Judge Knox* in the *United States District Court* for the *Frohman Amusement Corporation*. According to the bill of complaint in the civil suit, filed by the *Powers Film Products Company, Inc.*, the assets of the defendant corporation are \$240,200 against liabilities aggregating \$67,075.

The bill states the defendant is producing a motion picture in which *Lillian Gish* is the star. Fifty-four thousand dollars, it is alleged, has been expended upon the production, which is uncompleted and the defendant is unable to continue because of lack of ready cash.

The complainant states that *Lillian Gish* threatens to cancel the contract, and that this would mean a total loss of the investment.

To Play in "Courage"

Several members of the cast of *Andrew Soutar's* "Courage," which has been put into production by *Sydney Franklin*, have been chosen. *Naomi Childers* will play the leading feminine role and *Sam De Grasse* has been chosen for the leading male part. Other players are *Alec Francis*, *Adolph Menjou*, *Lloyd Whitlock* and *Lionel Belmore*. "Courage" will be filmed at the *Brunton* studio.

Films in Sing Sing

A dozen condemned men had the special privilege this Christmas of seeing the first motion picture ever exhibited in *Sing Sing's* deathhouse as the result of the kindness of *Thomas Meighan*, *Paramount* star, and his director, *Tom Forman*, who recently presented a projection machine to the prison. The reels were run off twice so that the twelve men could see them through the steel-barred doors of their cells.



Wanda Hawley in "The Beloved Villain" (*Realart*) is given an exhibition of what New Year's Eve used to be like when it was wet. She doesn't seem as enthusiastic as her companion

Here *Pauline Frederick* in "A Slave of Vanity" (*Robertson-Cole*) is given an exhibition of what New Year's Eve will be like nowadays if it is wet. She is not very enthusiastic either

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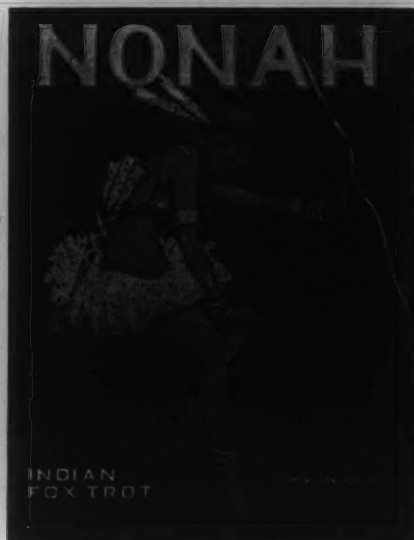
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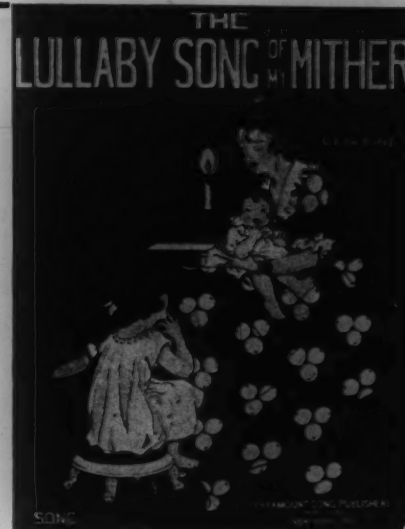
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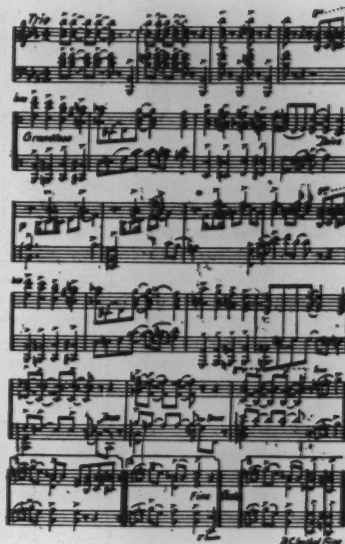
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Cadeaux Francis Wilson
Ravannes DeWolf Hopper
Marquis de Pomvert Francis Lieb
Chevalier de Brabazon Alexander Clark
Eugene Marcel Warren Proctor
Captain Delauney Madge Lessing
Dufois Richard Malchien
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Erminie Irene Williams
Princess de Grampeneur Jennie Weathersby
Cerise Marcel Alice Hanlon
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Javotte Rosamond Whiteside

A revival notable for the return of Francis Wilson in his old role of Caddy, for the association of De Wolf Hopper in the part of Ravvy, for the singing excellence of the chorus, and, lastly, for the rare beauty and charm of its settings and costumes—that is "Erminie" at the Park.

Wilson's legs are as amusing as ever. But they are, after all, the least of his assets as a comedian. His face is amazingly expressive. His manner is always a winning one. And he makes the vagabond thief a rich portrait indeed. Hopper booms most happily as his comrade in crime.

Rosamond Whiteside displays a fresh personality and a clear and sympathetic soprano as Javotte while Irene Williams sings the title role captivatingly. Madge Lessing is as dashing and shapely as ever in the role of one of those comic opera captains. And others include Alexander Clark as an old roue, Warren Proctor as the impassioned tenor and Jennie Weathersby as a flirtatious old lady.

Norman Bel Geddes' scenes and costumes possess an appeal that borders on enchantment. Marc Connelly's revision and new lyrics are appropriately happy. The production is in Mr. Tyler's most extravagant mood.

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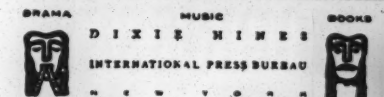
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